

BILLY JOEL • COMPLETE

VOLUME 2

Billy Joel



*Billy Joel*

**COMPLETE**  
**VOLUME 2**

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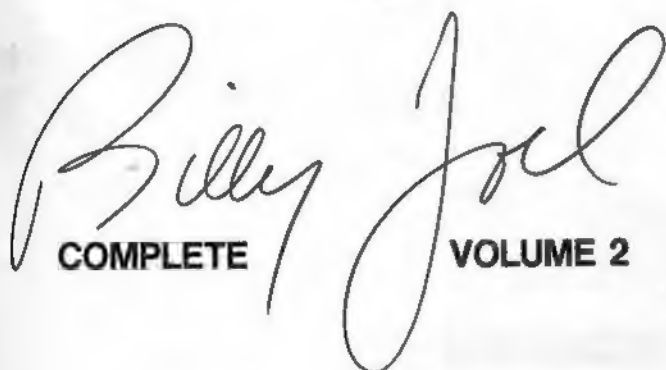
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# GLASS HOUSES

# YOU MAY BE RIGHT

Words and Music by  
BILLY JOEL

Moderate Rock

A7sus



1. Fri - day night I crashed your par - ty
2. ed in the com - bat zone, I
3. ber how I found you there a
4. of all the years you tried to
5. Instrumental

Sat - ur - day I said I'm sor - ry,  
walked through Bed - ford Stuy a - lone, e - ven rode  
lone in your e - lec - tric chair I told  
find some - one to sat - is - fy you.

E7



Sun - day came\_ and trashed\_ me out\_ a - gain.\_  
 \_ my mo - tor cy - cle in\_ the rain.\_  
 \_ you dir - ty jokes\_ un - til\_ you smiled.\_  
 I might be\_ as cra - zy as\_ you say.\_



Bm



I was on - ly hav - ing fun,\_  
 And you told me not to drive,\_  
 You were lone ly for a man,\_  
 If I'm cra zy then it's true.\_



G



was - n't hurt - ing an - y one.\_  
 but I made it home\_ a - live.\_  
 I said, "Take me as I am."  
 that it's all be - cause of you.\_







And we all \_\_\_\_\_ en - joyed \_\_\_\_\_ the week -  
 So you said \_\_\_\_\_ that on \_\_\_\_\_ ly proves \_\_\_\_\_  
 'Cause you might \_\_\_\_\_ en - joy \_\_\_\_\_ some mad -  
 And you would \_\_\_\_\_ n't want \_\_\_\_\_ me an -

1.3.

A7sus



\_\_\_\_\_ end for a change. \_\_\_\_\_ 2. I've been strand -  
 \_\_\_\_\_ that I'm in - \_\_\_\_\_ 4. Now think \_\_\_\_\_  
 \_\_\_\_\_ ness for a - while. \_\_\_\_\_  
 \_\_\_\_\_ y oth - er

2.4.5.



N.C.



sane. \_\_\_\_\_ 2.,5. You may \_\_\_\_\_ be right. \_\_\_\_\_  
 way. \_\_\_\_\_ 4. You may \_\_\_\_\_ be right. \_\_\_\_\_



N.C.  N.C.

I may be cra - zy; but it just —  
I may be cra - zy; but it just —

— may be — a lun - a - tic — you're look - ing for. —  
— may be — a lun - a - tic — you're look - ing for. —

 N.C.  N.C.

Turn out the light, — don't try to save —  
It's too late to fight, — it's too late to change —

me. You may be wrong — for all I know —  
me. You may be wrong — for all I know —

E



To Coda  $\oplus$   
(last time)

1.

A7sus



but you may — be right. —  
but you may — be right. —

2.

A7sus

D.S.  $\text{segno}$ 

3. Well

re - mem -

D.S.  $\text{segno}$  al Coda  $\oplus$ 

For instr. verse (take 2nd ending)

Coda

A7sus



Repeat ad lib &amp; fade

You may be wrong but you may be right. —

# SOMETIMES A FANTASY

Fast Rock

Words and Music by  
BILLY JOEL



mf

The piano introduction consists of two staves in 4/4 time, key of D major. The right hand plays a series of eighth notes (D, E, F#, G, A, B, C, D) and the left hand plays a series of eighth notes (D, C, B, A, G, F#, E, D). The tempo is marked 'Fast Rock' and the dynamic is 'mf'.



The vocal line for the first measure of the chorus is shown on a single staff in 4/4 time, key of D major. The melody starts on a whole note D4 and moves to a half note E4.

1. Oh did - n't want to
2. When am I gon - na take con -
3. Sure it would be bet - ter

The piano accompaniment for the first measure of the chorus consists of two staves in 4/4 time, key of D major. The right hand plays a series of eighth notes (D, E, F#, G, A, B, C, D) and the left hand plays a series of eighth notes (D, C, B, A, G, F#, E, D).

The vocal line for the second measure of the chorus is shown on a single staff in 4/4 time, key of D major. The melody starts on a whole note D4 and moves to a half note E4.

do it but I got too lone - ly.\_\_\_\_  
 trol get a hold of my e - mo - tions.\_\_\_\_  
 if I had you here to hold me.\_\_\_\_

The piano accompaniment for the second measure of the chorus consists of two staves in 4/4 time, key of D major. The right hand plays a series of eighth notes (D, E, F#, G, A, B, C, D) and the left hand plays a series of eighth notes (D, C, B, A, G, F#, E, D).



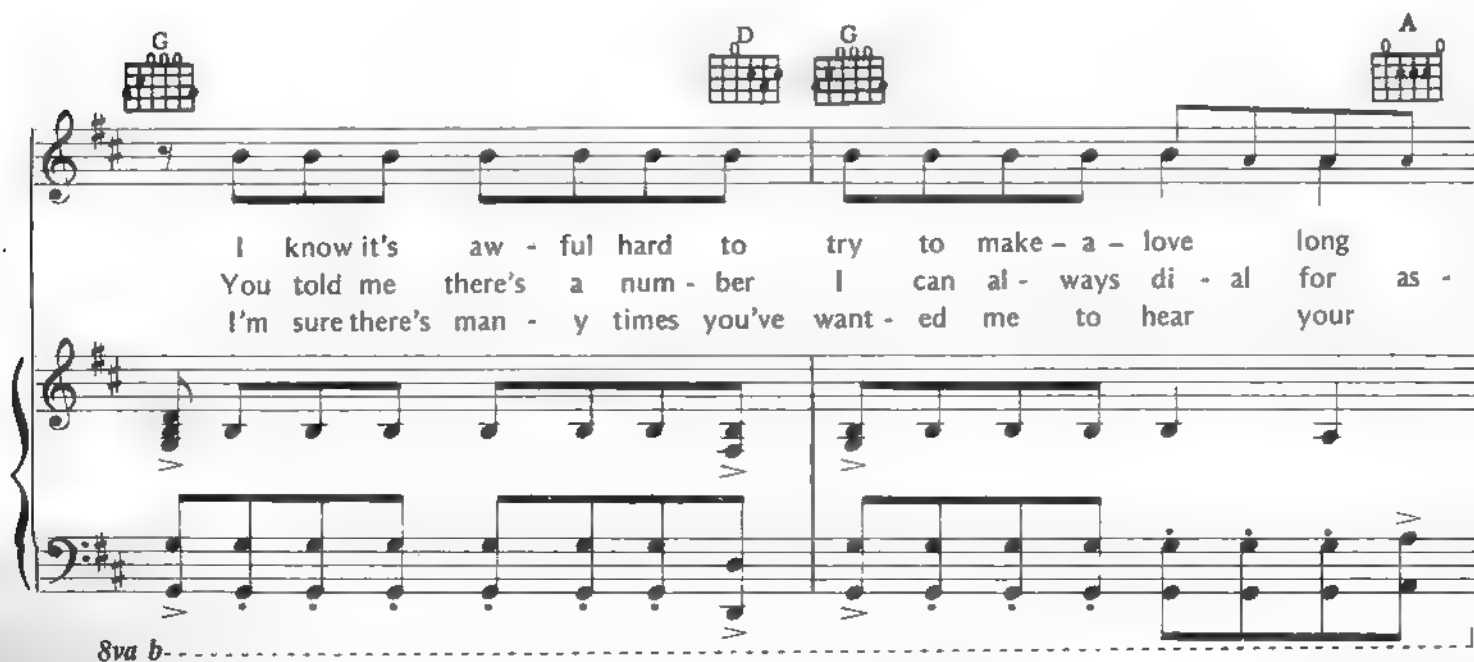


Mm I had to call you  
Why does it on - ly seem to  
Be bet - ter ba - by but be -



up in the mid-dle of the night.  
hit me in the mid-dle of the night.  
lieve me it's the next best thing.

8va b-



I know it's aw - ful hard to try to make - a - love long  
You told me there's a num - ber I can al - ways di - al for as -  
I'm sure there's man - y times you've want - ed me to hear your

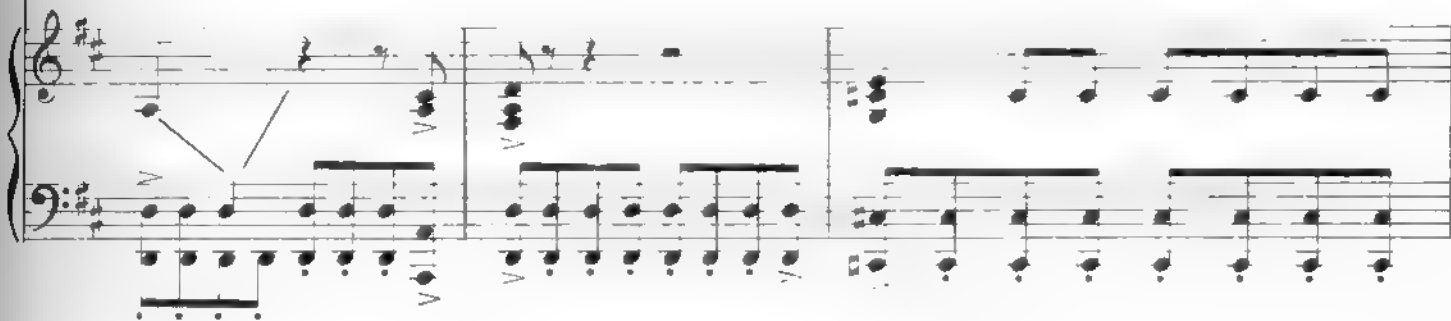
8va b-



dis - tance  
sis - tance.  
se - crets.

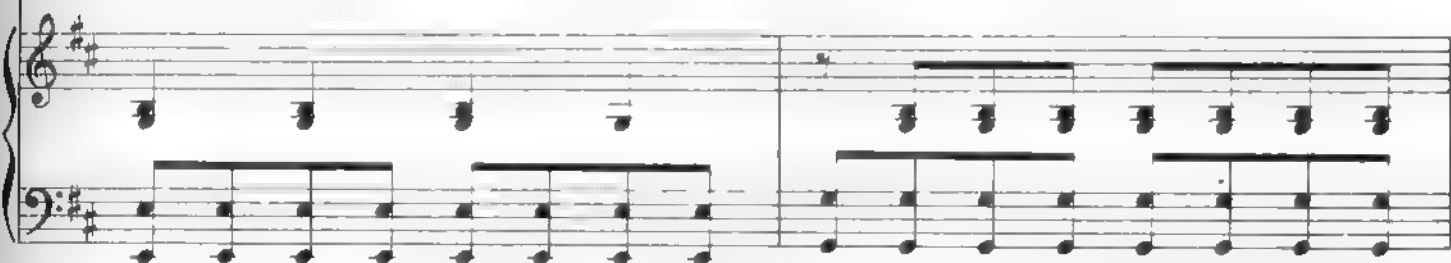
(pant, pant, pant)  
(pant, pant, pant)

but I real - ly need - ed  
I don't want to deal with  
Don't be a - fraid to say the



stim - u - la - tion  
out - side ac - tion.  
words that - 'll move me.

though it was on - ly my im -  
On - ly you can give me  
An - y time you want to



8va b



ag - in - a - tion.  
sat - is - fac - tion.  
tell them to me.

It's just a fan - ta - sy, oh



8va b







It's not the real \_\_\_\_\_ thing. Oh \_\_\_\_\_ it's just a fan -






ta - sy, oh \_\_\_\_\_ it's not the real \_\_\_\_\_ thing. Oh \_\_\_\_\_







Some - times a fan - ta - sy oh \_\_\_\_\_ is all you need \_\_\_\_\_




oh

8va b - - - - -

To Coda





oh \_\_\_\_\_

8va b



1.



2.

oh \_\_\_\_\_

8va b






8va b





oh \_\_\_\_\_

8va b






8va b




oh \_\_\_\_\_

8va b

C N.C.

(synthesizer)

D.S.  $\frac{5}{8}$  al Coda

A

Coda C9sus

just a fan -

It's just a fan - F ta - sy.

ta - sy, It's not the real

8va b-

It's not the real C9sus thing. It's just a fan - ta - sy,

— thing.

8va b-

F ta - sy, it's not the real

It's not the real thing.

8va b

D thing. It's just a fan- G ta- sy,

It's just a fan - ta- sy, It's not the real

It's not the real D thing. It's just a fan -

— thing. It's just a fan - ta- sy.

G ta- sy, It's not the real C9sus thing. Repeat and fade

It's not the real thing. It's just a fan -



# DON'T ASK ME WHY

Words and Music by  
BILLY JOEL

Moderately, in 2

*mf*

**Chord Diagrams (Guitar Fretboard):**

- Bb (6th fret)
- Eb/Bb (6th fret)
- Bb (6th fret)
- Eb/Bb (6th fret)
- Bb (6th fret)
- Eb/Bb (6th fret)
- Bb (6th fret)
- Eb/Bb (6th fret)
- Bb (6th fret)
- Cm7 (3rd fret)
- Bb/D (6th fret)
- Bb (6th fret)
- Cm7 (3rd fret)
- Bb/D (6th fret)
- C7 (3rd fret)
- Dm7 (5th fret)
- C7/E (8th fret)

All the wait-ers in your grand ca-fé  
All your life you had to stand in line.








leave their ta bles when you  
 Still you're stand ing on your







blink. Oh, ev 'ry dog  
 feet. Oh, all your choic








must have it's ev 'ry day,  
 es made you change you; mind.









ev 'ry drunk must have his drink.  
 Now your cal en dar's com plete. } Don't wait

8va b





for an - swers; just take \_\_\_\_\_ your chanc -






es; don't ask \_\_\_\_\_ me why. \_\_\_\_\_






loco

1.  

2.    

Mm, \_\_\_\_\_ you can say the hu - man heart \_\_\_\_\_ is on -



ly make — be-lieve, — and I am on - ly

fight - ing fire — with fire. — But

you are still a vic - tim of the ac - ci-dents — you leave, —

— as sure as I'm a vic - tim of — de- si -

**E $\flat$**

**F**

**B $\flat$**  6th fret

**E $\flat$ /B $\flat$**  6th fret **B $\flat$**  6th fret

**G**

**G7**

C7 3rd fret F7 3rd fret Bb Cm7 3rd fret Bb/D 6th fret

yi - yi - re. All the ser  
Yes - ter - day

Bb Cm7 3rd fret Bb 6th fret C7 3rd fret Dm7 5th fret C7/E 8th fret

vants in your new ho - tel  
you were an on - ly child.

F7 3rd fret Gm7 3rd fret F7/A 5th fret F7 3rd fret Gm7 3rd fret F7/A 5th fret Bb 6th fret Eb/Bb 6th fret

throw their ros es at your feet. Oh,  
Now your ghosts have gone a way. Oh,

Bb Cm7 3rd fret Bb 6th fret Bb Cm7 3rd fret Bb/D 6th fret

Fool them all, but, ba - by,  
You can kill them in the

8va b- loco

 3rd fret
  5th fret
  8th fret
  3rd fret
  3rd fret
  5th fret

I can tell. You're no stran -  
 clas - sic style. Now you "par -

 3rd fret
  3rd fret
  5th fret
  6th fret
  5th fret

ger to the street. Don't ask for fa -  
 lez - vous fran - çais." Don't look for an -

8va b-  3rd fret
  6th fret
  5th fret

vors. Don't talk to stran - gers. Don't ask -  
 swers. You took your chanc - es. Don't ask -

 8th fret
  6th fret
  6th fret
  6th fret
  6th fret

To Coda

me why.  
 me why.

8va b- loco



6th fret



First system of musical notation. Treble clef, key signature of two flats (Bb, Eb). The system contains two measures. The first measure has a melodic line in the treble and a bass line in the bass. The second measure features a melodic line with a 'gliss.' (glissando) marking and a dynamic marking 'f' (forte). A dashed line labeled '8va b-' indicates an octave lower register.

Second system of musical notation. Treble clef, key signature of two flats. The system contains two measures. The first measure has a melodic line with a triplet of eighth notes and a bass line. The second measure has a melodic line with a triplet of eighth notes and a bass line. A dashed line labeled '8va b-' indicates an octave lower register.

Third system of musical notation. Treble clef, key signature of two flats. The system contains two measures. The first measure has a melodic line with a triplet of eighth notes and a bass line. The second measure has a melodic line with a triplet of eighth notes and a bass line. A dashed line labeled '8va b-' indicates an octave lower register.

Fourth system of musical notation. Treble clef, key signature of two flats. The system contains two measures. The first measure has a melodic line with a triplet of eighth notes and a bass line. The second measure has a melodic line with a triplet of eighth notes and a bass line. A dashed line labeled '8va' indicates an octave lower register.



8va-



Musical notation for the first system, featuring a treble and bass staff. The treble staff includes a whole note chord in the first measure, followed by eighth and sixteenth notes. The bass staff features a steady eighth-note accompaniment.



3rd fret

N.C.

D.S.  $\text{al Coda}$ 

Musical notation for the second system, showing a whole note chord in the treble staff.

8va-

loco

Musical notation for the third system, featuring a treble staff with a whole note chord and a bass staff with eighth notes.



6th fret



6th fret

Musical notation for the fourth system, showing a whole note chord in the treble staff.

Don't ask — me why...

Musical notation for the fifth system, featuring a treble and bass staff with eighth notes.



6th fret



6th fret



6th fret



6th fret

Musical notation for the sixth system, showing a whole note chord in the treble staff.

Musical notation for the seventh system, featuring a treble and bass staff with eighth notes.



# IT'S STILL ROCK AND ROLL TO ME

Words and Music by  
BILLY JOEL

Moderately Fast

N.C.



N.C.



What's the mat - ter with the clothes I'm wear - ing? "Can't you  
What's the mat - ter with the car I'm driv - ing? "Can't you



tell that your tie's too wide?"  
tell that it's out of style?"







May - be I should buy some old tab col - lars? "Wel - come  
Should I get a set of white wall tires? "Are you

back to the age of jive. \_\_\_\_\_  
gon - na cruise the mir - a - cle mile? \_\_\_\_\_


Where have you been hid - in' out late - ly, hon - ey? You  
Now - a - days you can't be too sen - ti - men - tal. Your

can't dress trash - y till you spend a - lot of mon - ey."  
best bet's a true ba - by blue Con - ti - nen - tal."








Ev - 'ry - bod - y's talk - in' 'bout the new sound. Fun - ny, but it's  
 Hot funk, cool punk e - ven if it's old junk, it's





 N.C.

still rock and roll to me.  
 still rock and roll to me.

1. 
 2. 

Oh, \_\_\_\_\_

it does - n't mat - ter what they say in the pa - pers, 'cause it's

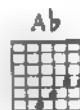


al - ways been the same old \_\_\_\_\_ scene. \_\_\_\_\_

There's a



new band in town but you can't get the sound from a



sto - ry in a mag - a - zine, \_\_\_\_\_



aimed at your av - er - age teen. \_\_\_\_\_

N.C.

How a - bout a pair of pink side - wind - ers and a  
What's the mat - ter with the crowd I'm see - ing? "Don't you

bright o - range pair of pants?  
know that they're out of touch?"

"Well, you could real - ly be a Beau Brum - mel ba - by, If you  
Should I try to be a straight 'A' stu - dent? "If you



just give it half a chance.  
are, then you think a too much."





Don't waste your mon - ey on a new set of speak - ers. You  
 "Don't you know a - bout the new fash - ion, hon - ey?"



get more mile - age from a cheap pair of sneak - ers."  
 All you need are looks and a whole lot - ta mon - ey." It's the



Next next phase, new wave, dance craze; an - y - ways it's  
 next phase, new wave, dance craze; an - y - ways it's



To Coda



N.C

still rock and roll to me,  
 still rock and roll to me.

This page of musical notation, numbered 32, presents a guitar piece with piano accompaniment. It is organized into four systems, each consisting of a guitar staff and a piano accompaniment. The guitar staffs include chord diagrams for the following chords: G, F, E, Am, G, F, E7, and Ab. The piano accompaniment is written in treble and bass staves, featuring a variety of rhythmic patterns and melodic lines. The notation includes various musical symbols such as notes, rests, bar lines, and dynamic markings.

**System 1:** The guitar staff shows a G chord diagram. The piano accompaniment begins with a series of eighth notes in the bass and a single note in the treble.

**System 2:** The guitar staff shows F, E, and Am chord diagrams. The piano accompaniment continues with similar rhythmic patterns, incorporating some chords in the treble.

**System 3:** The guitar staff shows G and F chord diagrams. The piano accompaniment features more complex rhythmic figures, including some chords in the treble.

**System 4:** The guitar staff shows E7 and Ab chord diagrams. The piano accompaniment concludes with a final series of notes in both staves.

E $\flat$ no3rd

Fno3rd



G



N.C

Ooh, \_\_\_\_\_

D. S.  $\frac{3}{4}$  al Coda

Coda

C



N.C

Ev - 'ry - bod - y's talk - in' 'bout the new sound. Fun - ny, but it's

C9



still rock and roll to me. \_\_\_\_\_

# ALL FOR LEYNA

Words and Music by  
BILLY JOEL

Moderate

Am F Am F Am

*mf*

Dm7no3rd G Gadd2 Gsus G Gsus G Gadd2 G

Am F Am F Gsus G Gadd2

Gsus G Gsus G Gadd2 G Am

F/C Gsus G Gadd2 G

F E Am Dm

1. She stood on the tracks, wav - ing her arms  
 2. We laid on the beach watch - ing the tide.  
 3. Now I'm in my room watch - ing the tube,

8va b

Gsus G Gadd2 G

lead - ing me to that third rail  
 She did - n't tell me there were  
 tell - ing my - self she still may

8va b

F E Dm9 G

N.C.

shock. Quick as a wink she changed her mind.  
 rocks un - der the waves right off the shore.  
 drop o - ver to say she's changed her mind.

8va b



Gsus



A7sus



F



E



Am



She gave me a night,  
Washed up on the  
So I wait in the dark,

8va b

Dm



Gsus



sand

that's all it was  
bare - ly a - live,  
list - 'ning . for her,

What will it take  
wish - ing the un -  
'stead of my old

8va b

G



Gadd2



G



N.C.

F



E



Dm9



un - til I  
der - tow would  
man say - ing,

stop  
stop.  
"Stop

kid - ding my - self  
How can a man  
kid - ding your - self,

8va b



— wast - ing my time, \_\_\_\_\_  
— take an - y more, \_\_\_\_\_  
— wast - ing your time." \_\_\_\_\_

oh whoa. \_\_\_\_\_  
oh whoa. \_\_\_\_\_  
oh whoa. \_\_\_\_\_



8va b



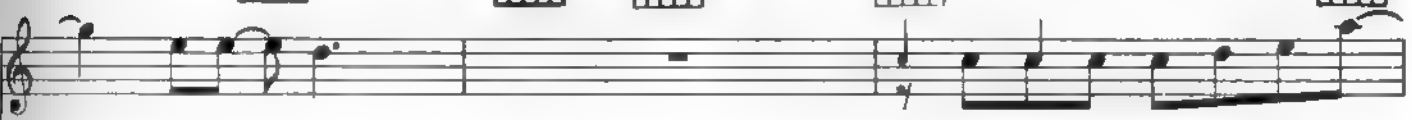
There's noth - ing else I can do \_\_\_\_\_  
There's noth - ing else I can do \_\_\_\_\_  
There's noth - ing else I can do \_\_\_\_\_

'cause I'm do - ing it all \_\_\_\_\_  
'cause I'm do - ing it all \_\_\_\_\_  
'cause I'm do - ing it all \_\_\_\_\_



8va b

loco



— for Ley - na.  
— for Ley - na.  
— for Ley - na.

I don't want an - y - one new. \_\_\_\_\_  
I don't want an - y - one new. \_\_\_\_\_  
Don't want an - y - one new. \_\_\_\_\_






'Cause I'm liv - ing it all \_\_\_\_\_ for Ley - na.  
 'Cause I'm liv - ing it all \_\_\_\_\_ for Ley - na.  
 'Cause I'm liv - ing it all \_\_\_\_\_ for Ley - na.





There's noth - ing in it for you \_\_\_\_\_  
 There's noth - ing in it for you \_\_\_\_\_  
 There's noth - ing in it for you \_\_\_\_\_




 To Coda

'cause I'm giv - ing it all \_\_\_\_\_ to Ley - na. \_\_\_\_\_  
 'cause I'm giv - ing it all \_\_\_\_\_ to Ley - na. \_\_\_\_\_  
 'cause I'm giv - ing it all \_\_\_\_\_ to Ley - na. \_\_\_\_\_

A A7/G Fmaj7

I'm fail - ing in school, \_ los - ing my friends, \_ mak - ing my fam -

8va b G7sus A A7/G

'ly lose \_ their minds \_ I don't want to eat \_ I don't want to sleep \_

8va b Fmaj7 Bbmaj9 Am/E Am

\_ I on - ly want Ley - na one \_ more time. \_

8va b F Am F loco Gsus G Gadd2 G

D.S. al Coda

Coda

Fmaj7

8va b-

G7sus

A

8va-

A7/G

8va-

8va b

Fmaj7

8va-

F

F

Am

8va b

F

Am

F

Dm7no3rd

G

Gadd2

G

Am

F/C

Gsus

G

(Repeat ad lib and fade)

Gadd2

G

All for Ley - na.



# I DON'T WANT TO BE ALONE

Words and Music by  
BILLY JOEL

Moderate



1. She said she'd meet me in the  
It's so con-fus-ing choos-ing
2. M m \_\_\_\_\_



 8th fret
  6th fret
  4th fret
  6th fret

bar sides at the Pla - za Ho - tel. ——— "Wear a jack - et and a  
 in the heat of the mo - ment just to see if it's real ———

 6th fret
  6th fret
  4th fret
  6th fret

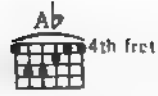
tie." ——— Ooh ——— "What's the oc - ca - sion?" She just smiled  
 it's so e - rot - ic hav - ing

 8th fret
  Dm7
  G
 N.C.

and she would - n't, say why. ——— Mm ———  
 you tell me how it should feel. ——— but I'm avoid - ing all the

 4th fret
  6th fret
  8th fret
  6th fret

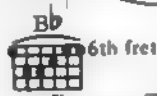
so here I am ——— stand - ing wait - ing in the lob - by sweat - ing  
 hard, cold facts that I've got to face, so ask me



bul - lets in this stu - pid old suit.  
Just one ques - tion when this mag - ic night is through.



And when she sees me she busts out laugh - ing, "You're a  
Could it have been just an - y - one or did it have to be you? -



N.C.



sad sight hon - ey, but you look so cute, and  
and will you still be say - in', }



I don't want to be a - lone an - y - more I was



check - ing you out, — I was just mak - ing sure — ooh —

no I don't want to be a - lone an - y - more — and I

want you to - night, al - though you hurt me be - fore. — Oh. —

It did - n't mat - ter that I felt like a fool, — 'cause I for -

**E $\flat$**  6th fret

**B $\flat$**  6th fret

**E $\flat$**  6th fret

**B $\flat$**  6th fret

**E $\flat$**  6th fret

**B $\flat$**  6th fret

**G7**

**G7/B**

**Cm** 8th fret

**B $\flat$**  6th fret

**A $\flat$**  4th fret



Dm7



got when she walked through the door.



I said I'm sor - ry, but she said it was cool and I don't



To  
Coda



want to be a - lone an - y - more.



2.



6th fret

N.C.



4th fret



6th fret



8th fret



6th fret



4th fret



6th fret



6th fret



6th fret



4th fret



6th fret



8th fret



Dm7



N.C.



4th fret







6th fret

3. But, don't you know — that it's wrong, it's wrong, — it's wrong, —

*mf*



 8th fret
  6th fret
  4th fret
  6th fret

But like the song, be - ing caught by the wink of an eye. —

 6th fret
  6th fret
  4th fret
  6th fret
  8th fret
  6th fret

I can't be sure we'll get a - long but I'm wil - ling to try. —

 4th fret
  4th fret
  6th fret
 N.C.
 D.S.  al Coda

As long as you can tell me

 6th fret
  4th fret
  5th fret
  8th fret
  6th fret

 Coda

more.

Repeat and fade - continue vocal ad lib

8va b

# SLEEPING WITH THE TELEVISION ON

Words and Music by  
BILLY JOEL

Moderate Rock

Gmaj7

A

Bm/D

A

Gmaj7

A

Bm/D

*mf*

A

Gmaj7

A

Bm/D

A

Gmaj7

A

Bm/D

A/C#

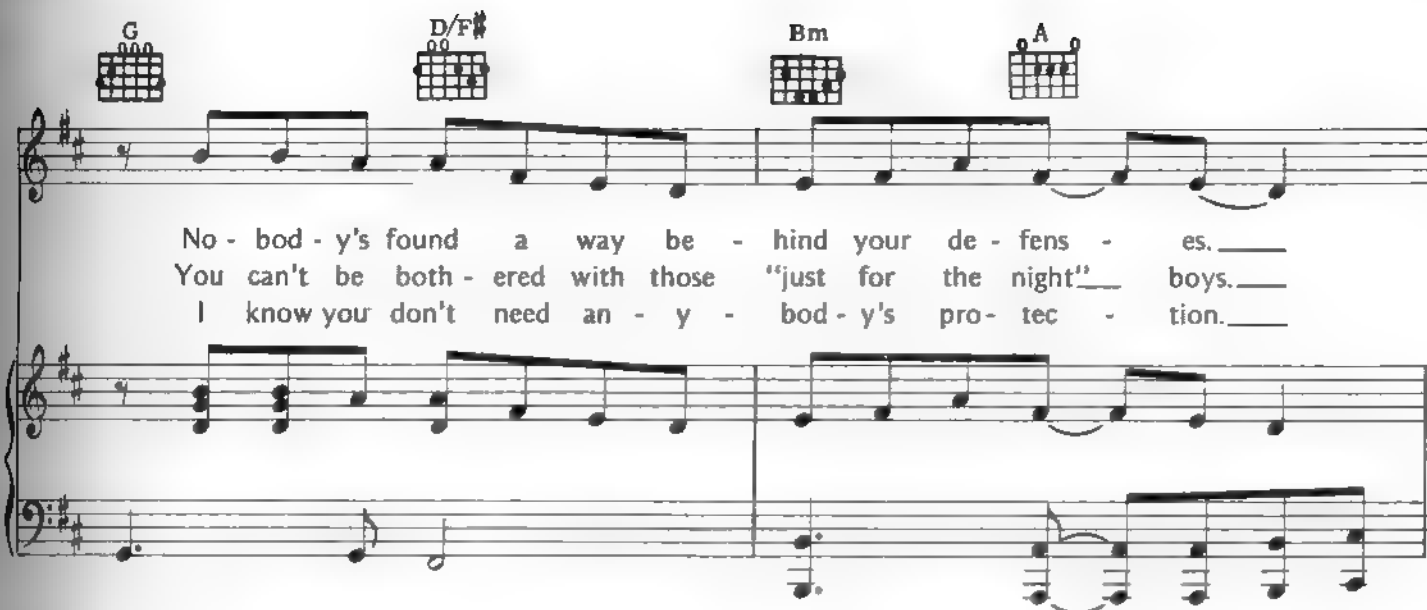
Bm

G

D/F#

1. Well I've been watch - ing you waltz all night Di - ane.
2. You say you're look - ing for some - one sol - id here.
3. This is - n't ea - sy for me to say Di - ane.
4. Instrumental

G D/F# Bm A



No - bod - y's found a way be - hind your de - fens - es. \_\_\_\_  
 You can't be both - ered with those "just for the night" boys. \_\_\_\_  
 I know you don't need an - y - bod - y's pro - tec - tion. \_\_\_\_

D A/C# Bm G D/F#

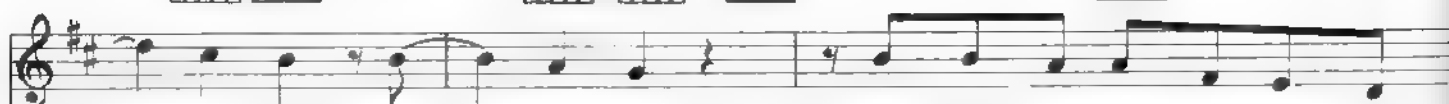


They nev - er no - tice the zap gun in \_\_\_\_ your hand  
 To - night un - less you take some kind of chanc - es, dear,  
 I real - ly wish I was less of a think - ing man,

G D/F# Em D/F# Bm



un - til you're point - ing it and stun - ning their sens - es. All \_\_\_\_  
 to - mor - row morn - ing you'll wake up with the white \_\_\_\_ noise. All \_\_\_\_  
 and more a fool who's not a - fraid of re - jec - tion. All \_\_\_\_  
 end instrumental 4. All \_\_\_\_



— night long, all — night long.  
 — night long, all — night long.  
 — night long, all — night long.  
 — night long, all — night long.

You'll shoot- 'em down be- cause you're  
 You're on - ly stand - ing there 'cause  
 I'll just be stand - ing here 'cause  
 We'll just be stand - ing here 'cause



all — night long, all —

wait - ing for some - bod - good — to come on.  
 some - bod - y once — did — some - bod - y wrong.  
 I know I don't — have the guts — to come on.  
 some - bod - y might — do — some - bod - y wrong.



night long.

To Coda



But you'll be sleep - ing with the te - le - vi - sion  
 But you'll be sleep - ing with the te - le - vi - sion  
 And I'll be sleep - ing with the te - le - vi - sion  
 And we'll be sleep - ing with the te - le - vi - sion



1. Gmaj7 A Bm/D A Gmaj7 A Bm/D

on.

2.3. Bm N.C. D/G G D/G talk to me. Talk

on. Your eyes are say- ing talk to me,  
on. Your eyes are say- ing talk to me,

G A/B Bm A/B 8va b Bm  
to me talk to me talk to me. Your eyes are say- ing

but your at- ti- tude is don't waste my time.  
but my at- ti- tude is, "boy don't waste your time."

8va b D/G G D/G G  
talk to me talk to me.

But you won't hear a word, 'cause it just  
But you won't say a word, 'cause it

8va b

Bm/A

A

Bm/A

1st time D.S.  $\frac{3}{4}$  (take 2nd ending)  
2nd time D.S.  $\frac{3}{4}$  al Coda

might be the same old line.  
just might besome-bod - y el - se's same old line.

Gmaj7

A

Bm/D

A

Gmaj7

Coda

on. Sleep-in' with the te - le - vi - sion, Sleep - in' with the te - le - vi - sion,

Sleep - in' with the te - le - vi - sion on.

Oh, Sleep-in' with the te - le - vi - sion on.

# CLOSE TO THE BORDERLINE

Words and Music by  
BILLY JOEL

Moderate Shuffle (  )

Chord diagrams: A, D, G, D/G, G/D, D



Chord diagram: A



1. Black - out,            heat - wave            for - ty - four            ca - li - ber  
(2.) buck            three            eight - y            won't            buy            you much            late - ly            on the  
3. Instrumental



Chord diagrams: C, G



ho - mi - cide. —            The bums drop dead            and the  
street these days. —            When you can get gas            you know you





dogs go mad in packs on the West side. Ooh,  
can't drive fast an- y - more on the Park - ways.

D G D/G G/D D

young girl stand - ing on a ledge looks like an - oth - er  
Rich man. Poor man, eith - er way A - mer - i - can

A

su - i - cide. She wants to  
shoved in - to the lost and found. The

C

hit those bricks 'cause the news at six got - ta  
no nukes yell we're gon - na all go to hell with the

G



To Coda

stick next to a dead - line  
next big melt - down.

While the  
I got re -



mil - lion - aires hide in Beek - man Place,  
mote con - trol and a col - or T. V. the

I

8va b

8va b



bag don't change la - dies throw their bones in my face. I get at -  
chan - nels so they must change me. I got

at -

8va b



tacked real by a kid friends with that are ste - re - o sound. I  
close friends that are get - tin' me high. They

I

8va b

8va b





don't want to hear it but he won't turn down.  
 don't know how to talk and they ain't gon - na try.




Life is tough but it's just e - nough — to  
 I should-n't bitch, I should - n't cry. — I'd





hold back the tears un - til it's clos - ing time.  
 start a rev - o - lu - tion but I don't have time.




I sur - vived, I'm still a - live, but I'm get - ting  
 I don't know why I'm still a nice guy but I'm get - ting

E N.C. A

close to the bor-der line. Uh  
close to the bor-der line.

D G D/G G/D D A

huh Close to the bor-der line.

E G D/G G/D D

Uh huh. ( 2. A )

C#m D

I thought I'd sac-ri-fice so ma-ny things.

Diagram E shows a 4x4 grid. The square at row 1, column 2 is black. The square at row 2, column 2 is white. All other squares are white.

$C_{4v}$

Fin

F#m/E




	E			
		14		

*D.S. al Coda*  
(for instrumental verse)

Coda  E F#m

I need a doc - tor for my pres - sure pills. I

8va b  D8va b  E A

need a law - yer for my med - i - cal bills.

8va b  E F#m

I need a bank - er to fi - nance my home. But

8va b  D8va b  E A

I need se - cur - i - ty to back my loan.

8va b



It is - n't new what I'm go - in' through, but

8va b - - - - -



ev - 'ry - bod - y knows you got to break some time.

8va b - - - - -



An oth - er night I fought the good fight, but I'm get - ting

8va b - - - - -



N.C.



clos - er to the bor - der line. Uh -





huh.

Close to the bor - der - line \_\_\_\_\_



Uh

huh.



Close to the bor - der - line. \_\_\_\_\_ *Continue vocal ad lib.*



*Repeat & Fade*

Close to the bor - der - line. \_\_\_\_\_

# C'ETAIT TOI (YOU WERE THE ONE)

Words and Music by  
BILLY JOEL

Moderately

*mf*

G/B C D G/B C A D

G A/E D/F# G/F C/E

Here I am a - gain in this smok - y place.  
Me re - voi ci dans ce bar en - fum -

A/C# B/D#

with my bran - dy eyes. I'm talk  
a - vec mes yeux ivres. Je me -

Em D/F# G A

- ing to my - self: you were the one,  
parle à moi même. Ooh, c'é - tait toi,

by

**B** **Am/C** **D** **G** **A/E** **D/F#**

You were the one. —  
 ooh, c'é - tait toi. —

Here I go a - gain, —  
 Me re - voi - ci, —  
*Instrumental*

**G/F** **C/E** **A/C#** **B/D#**

look - ing for your face —  
 cher - chant ton vi - sage — and I re - al - ize —  
 et je ré - al - ise —

**Em** **D/F#**

that I should look for some one else —  
 que je de - vrais cher - cher un autre. —

**G** **A** **B** **Am/C** **B**

but you were the one, —  
 Ooh, c'é - tait toi, —

you were the one. —  
 you were the one. —

*End Instrumental*

**E** **E7/G#** **Am** **Am/G**

I'm look - ing for com - fort that I can take  
 Je re - cherche l'af - fec - tion que qu'une autre  
 I'm look - ing for com - fort that I can take

**D/F#** **D** **F#7(no3rd)** **B7**

from some - one else. But af - ter all  
 pou - rait - me don - ner. Mais a - près tout  
 from some - one else. But af - ter all

**E** **E7/G#** **Am** **Am/G**

I know there is no one that can save  
 je sais qu'il n'y a no per - sonne que per - sonne  
 I know there is no one that can save

D/F#



D



Em



Am/C



G/D



D



me from my - self. You were the on - ly  
 me, qui puisse me sau - ver. tu é - tais la seule - ly  
 me, save me from my - self. You were the on - ly

one.  
 one.

G



G/B



C



D



G/B



C



A



D



one.  
 one.

one.  
 one.

G/B



C



D



G/B



C



one.  
 one.

one.  
 one.

A



D



1

2

1st time D.S. (take 2nd ending)  
 2nd time D.S.S. and Fade  
 (no vocal on D.S.S.)

one.  
 one.

one.  
 one.

# THROUGH THE LONG NIGHT

Words and Music by  
BILLY JOEL

Moderately Slow



mp R.H.

The first system of musical notation for the piano accompaniment. It consists of a grand staff with a treble and bass clef. The melody is in the treble clef, and the bass line is in the bass clef. The tempo is marked 'Moderately Slow' and the dynamics are 'mp' (mezzo-piano). The right hand (R.H.) is indicated. The key signature is one sharp (F#).



The second system of musical notation for the piano accompaniment. It continues the melody and bass line from the first system. The key signature remains one sharp (F#).



(The) cold  
warm  
past

hands,  
tears,  
sins

the sad  
the bad  
are since

eyes  
dreams  
past.

the  
the

The third system of musical notation for the piano accompaniment. It includes the vocal melody line with lyrics. The key signature remains one sharp (F#).



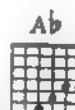









dark I - rish si - lence. It's so late but  
 soft trem- bling shoul - ders. The old all fears, but  
 You should be sleep - ing. It's all right,










I'll wait through the long night with  
 I'm here through the long night with  
 sleep tight through the long night with



1.

you, with you.










The







you, me, with with you. Oh, No, what has it cost you?  
 I did - n't start it.








I al - most lost you a long, long time a  
 You're bro - ken heart - ed from a long, long time a






go. go. Oh Oh you should have told me but  
 the way you hold me is

F#7



Bm



Bb-



Am7



D



To Coda

D.S. al Coda  
take 2nd ending

you had to bleed \_\_\_\_\_ to know. \_\_\_\_\_  
all that I need \_\_\_\_\_ to know. \_\_\_\_\_

All your

Coda



And it's so late but



I'll wait through the long night with you, with \_\_\_\_\_



you.



# **SONGS IN THE ATTIC**

# STREETLIFE SERENADER

Words and Music by  
BILLY JOEL

Slowly

1.

*mf*

2.

A

G

Fmaj7

Street-life ser - e - nad - er,

*mp*

G

D

C

A

G

nev - er sang on stag - es. Needs no or - ches - tra -




Fmaj7

G

D






C

tion, mel - o - dy comes eas - y.

Mid - night mas - quer - ad - er,  
 Street - life ser - e - nad - ers,

*mf*

shop-pin'cen-ter he - roes. Child of Ei - sen -  
 have such un-der-stand - ing. How the words are





how - er, new world cel - e - bra - tor.  
 spok - en, how to make the mo - tions.







1.

*mf*

2.

C

G

G/F 3 fr.

A/E

A

F#m

C#m

E

A/E

E

E/D

G

G/D 3 fr.

Em

Bm

D

C

A

G

Fmaj7

G

Street-life ser - e - nad - ers have no ob - li -

*p*

*mf*

*mp*

*Ped.*

*mf*

ga - tions — Hold no grand il - lu - sions, —

— need no — stim - u - la - tion. — Mid - night mas - quer

ad - ers, — work-in' hard for wag - es. —

Need no vast ar - range - ment — to do their har - mo -



ni - zing. —

*mp* *p*

*mf* *rit* *pp* *gva*

*Ped.* \*

*Ped.* \*

3 fr.

D A G

F Bb Dm A

A F#m C#m E A/E E E/D

G G/D Em Bm D C A

# MIAMI 2017

## (SEEN THE LIGHTS GO OUT ON BROADWAY)

Moderate, 2 feel

Words and Music by  
BILLY JOEL

8va-----

*mp*

Bb D C G

Bb D C G

Bb D Gmaj7 D

B bass A C# bass B bass Dmaj7no3rd B bass

G B bass

1. Seen the lights — go out on Broad — way  
(4) — way



I saw the Em-pire— State laid  
that was so man-y— years a -

(2nd time)

low —  
go —



And life went on — be-yond the Pal -  
Be-fore we all — lived here in



— i-sades they all bought — Cad- il -lacs,  
Flor - i - da. Be - fore the Maf - i - a



and left there long — a - go.  
took ov - er Mex i - co. —

R. H.

They held a con-cert out — in Brook - lyn —  
 There are not man- y who — re - mem - ber —

G  
 x 0 0 0  
 B bass

P

(2nd time only) to watch the is - land bridg-es blow  
 they say a hand - ful still sur-vive —

A7  
 x 0 0 0  
 C# bass

Bm7

G  
 0 0 0

They turned our pow -  
 to tell the world —

A

G  
 0 0 0

D  
 x 0 0 0  
 F# bass

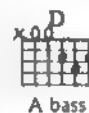
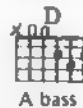
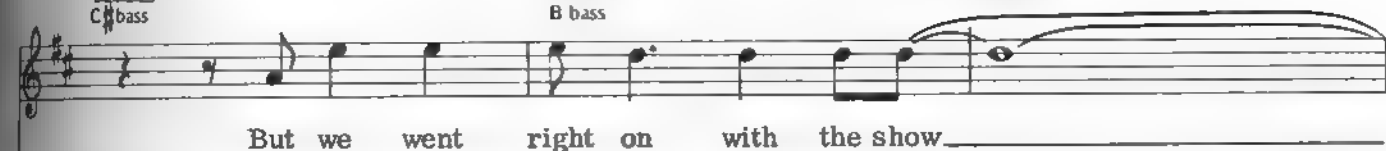
mf

er down, — and drove us un - der-ground  
 a- bout — the way the lights — went out

G  
 x 0 0 0  
 B bass

A bass

To Coda



2. I've seen the lights go out on Broad -

3. I've seen the lights go out on Broad -





way \_\_\_\_\_  
way \_\_\_\_\_

I saw the ru -  
I saw the might -



ins at my feet. \_\_\_\_\_  
y sky - line fall \_\_\_\_\_

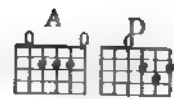


You know we al - most \_\_\_\_\_ did - n't no - tice it.  
the boats were wait - ing \_\_\_\_\_ at the bat - ter - y



We'd seen it all \_\_\_\_\_ the time \_\_\_\_\_  
the un - ion went \_\_\_\_\_ on strike \_\_\_\_\_

on For - ty  
they nev - er



sec - ond street. —  
sailed at all —

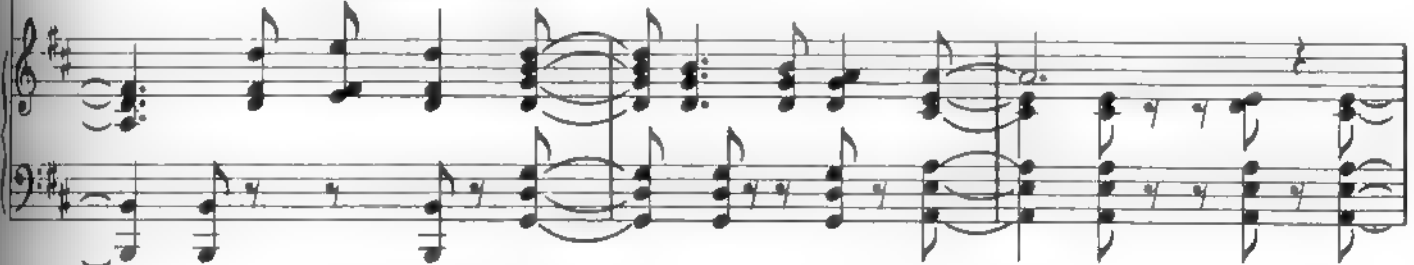
They burned the church -  
They sent a car -



es down — in Har - lem —  
rier out — from Nor - folk —



like in that Span - ish civ-il war —  
and picked the Yank - ees up for free —



the flames were ev - 'ry - where  
they said that Queens — could stay





A bass



B bass



C bass

but no - one real - ly cared  
and blew the Bronx a - way,

it al - ways  
and sank Man -



B bass



burned up there be - fore  
hat - tan out at sea



A bass

1.



2.



A bass





*D. S. al Coda*

4. You know those lights — were bright on Broad -

*Coda*



C# bass



B bass

and keep the mem - o - ry — a - live —



8va-



*Repeat and fade*

# SUMMER, HIGHLAND FALLS

Moderate

Words and Music by  
BILLY JOEL

F no3rd



Fmaj7



A bass

Gm7



mf

Bb add2



Am7



C



1.

Bb add2



2.

Bb add2



F



Fmaj7



A bass

1. They say that these are not the best of times, but  
 2. So we'll ar - gue and we'll com - pro mise, and  
 3. Instrumental

Gm7



Bb add2



F



They're the on - ly times I've ev - er known  
re - a - lize that noth - ing's ev - er changed

Fmaj7



A bass

Gm7



Bb add2



and I be -  
for all our

Fmaj7



A bass

lieve there is a time for med - i - ta -  
mu - tu - al ex - per - i - ence, our

Gm7



Bb add2



tion in ca - the - drals of our own  
sep - a - rate con - clu - sions are the

same.

Now, I have seen that sad sur - ren - der in my  
 Now we are forced to re - cog-nize our in - hu -  
 (3) How thought - less-ly we dis - si - pate our

lov-er's eyes  
 man - i - ty  
 en - er-gies

and I can on - ly  
 our rea - son co - ex -  
 per - haps we don't ful -

stand a - part and sym - pa-thize  
 ists with our in - san - i - ty  
 fill each oth - ers fan - ta - sies

For we are  
 And though we  
 And as we

Guitar chords: C, G, C, A7, Dm, C, Bbadd2, F, G7sus, G7, Caus, C.

Bass: C# bass, A bass.

Figured bass: 000, 00, 00.

Bb F  
A bass

al - ways what our sit - u - a - tions and hand  
choose be - tween re - al - i - ty - and mad -  
stand up - on the ledg - es of our

Gm7 C Bbadd2

us, it's eith - er sad - ness or eu - pho - ri - a  
ness it's eith - er sad - ness or eu - pho - ri - a  
lives, with our re - spec - tive sim - i - lar - i - ties

Eb 1.2. Bb D.C. (take second ending at intro) 3. Bb

It's eith - er

C F F A bass D.S. and repeat intro til fade

sad - ness or eu - pho - ri - a

# LOS ANGELENOS

Words and Music by  
BILLY JOEL

Moderate beat

1. Los An - ge - le -

- nos — all come from some - where, — To live in sun -  
- nos — all come from some - where, — Cuz it's all so eas -

(Instrumental)

- shine — their funk - y ex - ile. — Mid - west - ern  
- y — to be - come ac - quaint - ed. — E - lec - tric

Dm

C



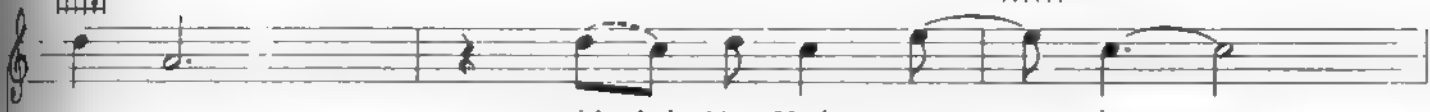
la - dies,  
ba - bies,

high - heeled and fad - ed,  
blue - jeaned and jad - ed,

Driv-in' sleek new  
Such hot sweet

Dm

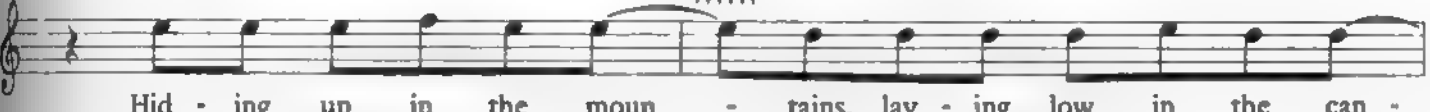
C



sports cars  
school - girls

with their New York cow - boys.  
so ed - u - cat - ed.

Bb



Hid - ing up in the moun - tains, lay - ing low in the can -  
Tan - ning out in the beach - es with their Mex - i - can reef -  
Hid - ing up in the moun - tains, lay - ing low in the can -

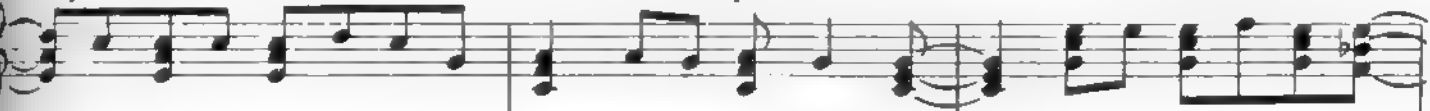
Am

F

C



- yons, Go - in' no-where on the streets with the Span - ish names. Mak - in' love with the na -  
- ers, No one ev - er has to feel like a ref - u - gee. Go - ing in - to ga - rag -  
- yons, Go - in' no-where on the streets with the Span - ish names. Mak - in' love with the na -



B $\flat$  Am F B $\flat$ /C F

tives in their Hol - ly - wood plac - es, Mak - ing up for all the time gone - by  
 es for ex - ot - ic mas - sag - es, Mak - ing up for all the time gone - by  
 tives in their Hol - ly - wood plac - es, Mak - ing up for all the time gone - by

1. 2. 3.

G C G

2. Los An - ge - le -  
 3. (Instrumental)

C Dm C

Los An - ge - le - nos — all come from some - where, —

Dm C

It's so fa - mil - iar, their for - eign fac - es. —



# SHE'S GOT A WAY

Words and Music by  
BILLY JOEL

Slow and steady

G



D/F#



She's got a way — a — bout —  
She's got a smile — that heals —

Em

G7/D



— her. I don't know — what it is, — But I  
— me I don't know — what it is, — But I

know that I — can't live with — out — her.  
have to laugh — when she re — veals — me.



know that I — can't live with — out — her.  
have to laugh — when she re — veals — me.

She's got a way — of  
She's got a way — of

Em G7/D C

pleas - in' - I don't know - why it is, - But there  
talk - in' - I don't know - why it is, - But it

D7 C/E D7/F# D7 Eb maj7 F4addG

does - n't have - to be - a rea - son an - y - where...  
lifts me up - when we - are walk - in'

2. Eb maj7 F4addG G 3fr.

an - y - where... She

D Am G Gm 3fr.

comes to me - when I'm feel - in' down, - In - spires - me - with-out a sound. - She

D/F# 5fr. F#7/A# 7fr. Bm D7/A

touch - es me — and I get turned — a - round. —

She's got a way — of show - in'

G 3fr. D/F# 5fr. Em G7/D

How I make her feel, — And I find the strength — to keep — on go - in'.

She's got a light — a - round her, And

C D7 C/E D7/F# 5fr. D7

She's got a light — a - round her, And

She's got a light — a - round her, And

G 3fr. D/F# 5fr. Em G7/D

She's got a light — a - round her, And

She's got a light — a - round her, And







ev - 'ry - where — she goes — a mil - lion dreams — of love sur - round — her





ev - 'ry - where. She






comes to me — when I'm feel - in' down, — in - spires — me — with - out a sound. — She









touch-es me, — I get turned — a - round — Oh — Oh — Oh. —

*poco rit.*

G

D/F#

Em

G7/D

C

3

She's got a smile — that heals me. — I don't know why it is, But I

*in tempo*

D7

C/E

D7/F#

D7

G

D7/F#

3

have to laugh — when she re - veals — me. she's got a way — a - bout —

Em

G7/D

C

— her. I don't know — what it is, — But I

D7

C/E

D7/F#

D7

Ebmaj7

F4addG

G

know that I — can't live with - out — her an - y - way. —

# EVERYBODY LOVES YOU NOW

Words and Music by  
BILLY JOEL

Quickly, in 2

*mf*

C F/C C F/C C F/C

C F/C C F/C C F/C

1. Ba - by all the lights are turned on  
(2 - 5 See extra lyrics)

Dm F

you. Now you're in the

C F/C C F/C

cen-ter of the stage.


C F/C C F/C Dm



Ev - 'ry - thing — re - volves — on what you do.




F



Ah, you are in — your prime — you've come of age —




C F/C C F/C Dm



You can al - ways



G



have your way — some - how

To Coda








ev - ry - bod - y loves you now.








Chorus





Ah, they all want your white bod - y. —





And they a-wait — your — re - ply.







Ah, but be-tween — you and me — and the






Sta - ten Is - land fer - ry

(verse 4) no — more. —



*D.C. for verse 3 and 4 then D.C. at Coda*

so do I. —

Coda

ev - ry - bod -




y loves you now. —

The image shows a musical score for guitar and piano. The guitar part is at the top, consisting of two systems of chords: C and F/C. The piano part consists of two systems of staves. The first system has a treble staff with eighth notes and a bass staff with quarter notes. The second system continues the melody and accompaniment.

2. You can walk away from your mistakes.  
You can turn your back on what you do.  
Just a little smile is all it takes.  
You can have your cake and eat it too.  
Loneliness will get to you somehow,  
But everybody loves you now.

Chorus:

Ah, they all want your white body... etc.

3. All the people want to know your name,  
And soon there will be lines outside your door.  
Feelings do not matter in your game.  
'Cause nothing's gonna touch you anymore.  
So your life is only living anyhow,  
And everybody loves you now.
4. Close your eyes when you don't want to see,  
And stay at home when you don't want to go.  
Only speak to those who will agree,  
Yeah, and close your mind when you don't want to know.  
You have lost your innocence somehow,  
But everybody loves you now.

Chorus:

Ah, you know that nothin' lasts forever  
And it's all been done before  
Ah but you ain't got the time  
To go to Cold Spring Harbor no more.

5. See how all the people gather 'round.  
Hey, isn't it a thrill to see them crawl.  
Keep your eyes ahead and don't look down,  
Yeah, and lock yourself inside your sacred wall.  
This is what you wanted ain't you proud,  
'Cause everybody loves you now.

# CAPTAIN JACK

Words and Music by  
Billy Joel

Slowly  
F

Bbmaj7

F

Bbmaj7

The piano introduction consists of four measures. The first measure is in F major (F, A, C) with a treble clef and a 4/4 time signature. The second measure is in Bbmaj7 (Bb, D, F, Ab) with a bass clef. The third measure is in F major (F, A, C) with a treble clef. The fourth measure is in Bbmaj7 (Bb, D, F, Ab) with a bass clef. The bass line is simple, with notes F, Bb, and D in the first measure, and F, Bb, and D in the second measure. The treble line features a complex, syncopated melody with many beamed eighth and sixteenth notes.

F

Bbmaj7

1. Sat - ur - day night\_ 'nd you're still\_ hang - in' a - round,\_  
 2. Your sis - ter's\_ gone out,\_ she's on a date\_  
 3. So you de - cide\_ to take\_ a hol - i - day,\_  
 4. So you play your\_ al - bums and\_ you smoke your pot,\_

F

Bbmaj7

You're tired of liv - in' in your\_ one horse town.\_  
 And you just sit at home and\_ mas - tur - bate.\_  
 You got your tape deck and your brand new Chev - ro - let.  
 And you meet your girl friend in the park - ing lot.\_

F

Bbmaj7

You'd like to find a lit - tle hole in the ground for a  
The phone is gon - na ring soon, but you just can't wait for that  
Ah but there's no place to go an - y way and what  
Oh, but still you're ach - ing for the things you have - n't got, what went

Am7

C

while  
call  
for  
wrong


mmm  
mmm  
mmm  
mmm

F

Bbmaj7

So you go to the vil - lage in your tie - dye jeans,  
So you stand on the cor - ner in your new Eng - lish clothes,  
You've got ev - 'ry - thing, but noth - in's cool,  
And if you can't un - der - stand why your world is so dead,

**F** **Bbmaj7**

And you stare at the junk - ies and the clo - set queens,  
 And you look so pol - ished from your hair down to your toes,  
 They've just found your fa - ther in the swim-ming pool,  
 And why you've got to keep in style and feed your head,

**F** **Bbmaj7**




It's like some por - no - graph - ic mag - a - zine,  
 But still your fin - gers gon - na pick your nose,  
 And you guess you won't be go - ing back to school,  
 Well, you're twen-ty one and still your moth - er makes your bed — and you af - ter an - y - and that's too

**Am7** **D7(sus4)** **D7**





smile  
 all  
 more  
 long

mmm  
 mmm  
 mmm  
 mmm

## Chorus

G D C D

But Cap - tain Jack\_ will get you high to - night\_

G D C

and take you to\_ your spe - cial is - land.

G D C D

Cap - tain Jack will get you by to - night,\_

G D To Coda C

just a lit - tle push\_ 'n' you'll be smil - in'\_. La da, da\_

F Bbmaj7



Oh \_\_\_\_\_ yeah, yeah.



F Bbmaj7 D.S. al Coda



*D.S. al Coda*




Coda C G D



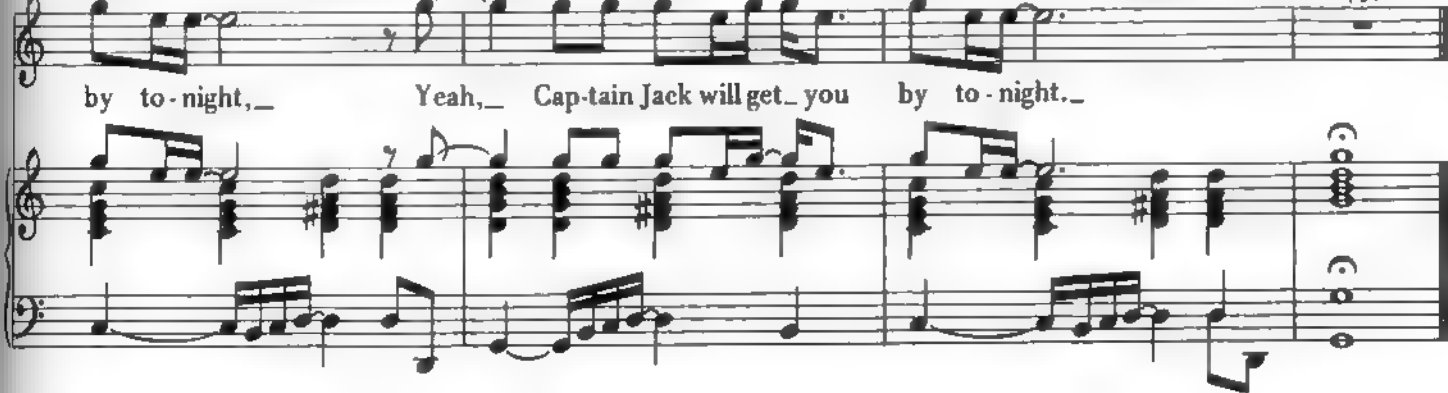
smil - in' \_\_\_\_\_ Yeah, \_\_\_\_\_ Cap - tain Jack will get \_\_\_\_\_ you



C D G D C D G



by to - night, \_\_\_\_\_ Yeah, \_\_\_\_\_ Cap - tain Jack will get \_\_\_\_\_ you by to - night. \_\_\_\_\_



# SAY GOODBYE TO HOLLYWOOD

Words and Music by  
BILLY JOEL

Fast Rock 'n' roll



6 Instrumental

1. Bob-by's driv - in' through the cit - y to - night\_\_ through the lights\_\_
2. John - ny's tak - in' care of things for a while\_\_ and his style\_\_
- 3.5. So ma - y fac - es in and out of my life\_\_ some will last\_\_
4. *Instrumental*

F



\_\_ in a hot\_\_ new rent - a - car. \_\_  
 \_\_ is so right\_\_ for trou - ba - dours. \_\_  
 \_\_ some will just\_\_ be now and then. \_\_





He joins the lov - ers in his heav - y ma - chine, — it's a scene —  
 They got him sit - ting with his back to the door — and he won't —  
 Life is a ser - ies of hel - los and good - byes — I'm a - fraid —

F



— down on Sun - set Boul - e - vard.  
 — be my fast gun an - y - more.  
 — it's time for good - bye a - gain.

Chorus

Dm7



G9 sus



Say good-bye to Hol - ly-wood, say good-bye my ba -

Am



by; say good - bye to Hol -

G9 sus



ly - wood, say good - bye my ba -

C

*D. C. for 6th (Instrumental) verse and fade*

by.

Cmaj7



Bridge

B



Mov - in' on — is a chance that you take an - y time.

Em



— you try — to stay —

to - geth - er,



whoa

Cmaj7



B



say a word out of line and you find that the friends

Em



C



G



you had are gone for - ev - er

Dm



G



*D. S.  $\frac{3}{4}$  for 3rd verse & 4th (Instrumental) then D. S.  $\frac{3}{4}$  for 5th verse*

for - ev - er.

# YOU'RE MY HOME

Words and Music by  
Billy Joel

Moderate 4

F

C/E

E♭add9 3 fr.

B♭/D

F

C/E

B♭/D

C7

F

C/F

E♭/F

1. When you look in - to my eyes and you  
2. When you touch my wea - ry head and you  
3. If I trav - el all my life and I

B♭

C7sus4

see the cra - zy gyp - sy in my soul,  
tell me ev - 'ry - thing will be al - right, you say  
nev - er get to stop and set - tle down,





It al - ways comes as a sur - prise — when I  
 use my bod - y for your bed — and my  
 Long as I have you by my side — there's a





feel my with - ered roots be - gin to grow. Well, I  
 love will keep you warm through - out the night. Well, I'll  
 roof a - bove and good walls all a - round. You're my






nev - er had a place — that I could call my ver - y own, But  
 nev - er be a stran - ger and I'll nev - er be a - lone, Where -  
 cas - tle, you're my cab - in and my in - stant pleas - ure dome. I




 To Coda 

 1.  3 fr. 

that's al - right my love, 'cause you're my home.  
 ev - er we're to - geth - er that's my home.  
 need you in my house 'cause you're my

2. Bb/D      F/C      Dm      C      F

Home can be the Penn-syl-van - ia Turn - pike,

Dm      C      Gm7      Dm      C

In - di-an - a ear - ly morn - ing dew, High up in the hills of Cal - i -

F      Dm      C      Gm

for - nia, home is just an - oth - er word for you.

*D.S. al Coda*  
C9(sus4)

*Coda* F      C/E      Eb add9 3 fr.      Bb/D      F      C/E      Bb/D      C7      F

home.

home.

# (THE) BALLAD OF BILLY THE KID

Words and Music by  
Billy Joel

Moderately

F/G

C/G

G

F/G

C/G

The piano introduction consists of two systems of music. The first system has five measures with guitar chords F/G, C/G, G, F/G, and C/G indicated above the staff. The second system has four measures with chords G, G, and Em indicated above the staff. The music is written for piano with a treble and bass clef, in the key of D major (two sharps), and a 4/4 time signature.

From a town known as Wheel - ing West Vir - gin -

The first line of the song features a vocal melody and piano accompaniment. The vocal line starts with a whole rest, followed by the lyrics "From a town known as Wheel - ing West Vir - gin -". The piano accompaniment provides a steady harmonic background. Chords G, G, and Em are indicated above the vocal staff.

The second line of the song continues the vocal melody and piano accompaniment. The vocal line includes the lyrics "ia rode a boy with a six - gun in his hand,,". The piano accompaniment continues with the same harmonic pattern. Chords F, G, and Em are indicated above the vocal staff.

F C D G Em

And his dar - ing life of crime\_ made him a

F C G Am7 D7(sus4)

le - gend in his time\_ east and west\_ of the Ri - o Grande.

F/G C/G G

Well he

G Em F

2. start - ed with a bank\_ in Col - o - ra - do, in the  
4. One cold day a pos - se cap - tured Bil - ly, and the



G Em F C D

pock - et of his vest a Colt he hid, And his  
 judge said string 'im up for what he did, And the

G Em F C G

age cow - boys and his size kin took the tell - er by sur - prise and  
 pour - in' in to watch

Am7 D7(sus4) F/G C/G G

the word spread of Bil - ly the Kid. Well he  
 the hang - in' of Bil - ly the Kid.

C D Em Em

nev - er trav - elled heav - y, yes he al - ways rode a - lone, and he

C C/D G7(sus4)

C: C4, E4, G4  
C/D: C4, D4, E4, F4  
G7(sus4): G4, B4, D5, F5  
15 fr.  
soon put man - y old - er guns\_ to shame.\_ Well he

C D Em Bm

C: C4, E4, G4  
D: D4, F#4, A4  
Em: E4, G4, Bb4  
Bm: B4, D5, F#5  
nev - er had a sweet - heart, and he nev - er had a home,\_ but the  
tho' he fin - ally found a home\_ un - der -

C D(sus4) D

C: C4, E4, G4  
D(sus4): D4, F#4, A4, C5  
D: D4, F#4, A4  
cow - boys and the ranch - ers knew\_ his name.\_ 3. Well he  
neath the boot - hill grave\_ that bears\_ his name.\_ 5. From a

G Em F

G: G4, B4, D5  
Em: E4, G4, Bb4  
F: F4, A4, C5  
robbed his way from U - tah to O - kla - hom - a and the  
town known as Oy - ster Bay, Long Is - land rode a

G Em F C D

law just could-n't seem to track him down, And it  
boy with a six-pack in his hand, And his

G Em F C G

served his leg-end well, for the folks they love to tell 'bout  
dar-ing life of crime made him a leg-end in his time east and

Am7 D7(sus4) To Coda F/G C/G G D.S.al Coda

when Bil-ly the Kid was in town.  
west of the Ri-o

Coda F/G C/G G F/G C/G G

Grande.

Grande.

# I'VE LOVED THESE DAYS

Words and Music by  
BILLY JOEL

Slowly, Majestically

*mf*

*mp*

*p* *mp*

*mf*

C

D

G

C bass

B bass

1. Now, we take our time, so non-cha-lant and spend our nights  
 2. We light our lamps for at-mos-phere and hang our hopes  
 3. 4. 6. (see extra lyrics)  
 5. (Instrumental)

Bb6

F

so bon vi-vant. We dress our days  
 on chan-de-liers We're go-ing wrong,



in sil - ken robes \_\_\_\_\_ The mon - ey comes \_\_\_\_\_  
we're gain - ing weight \_\_\_\_\_ We're sleep - ing long \_\_\_\_\_

Musical accompaniment for the first system, featuring piano and bass staves.



the mon - ey goes \_\_\_\_\_ we know it's all \_\_\_\_\_  
and far too late \_\_\_\_\_ and so it's time \_\_\_\_\_

Musical accompaniment for the second system, featuring piano and bass staves.



a pass - ing phase \_\_\_\_\_  
to change our ways \_\_\_\_\_

Musical accompaniment for the third system, featuring piano and bass staves.



2.6.



D. S.

After last verse go to Coda

But I've loved these days.

Musical accompaniment for the final system, featuring piano and bass staves.

4.

Dm G6 Dm C

G bass G bass

*D. S. S. for instrumental verse*

But I've loved these days

*Coda*

*rit.*

*8va---*

3. Now as we indulge in things refined  
We hide our hearts from harder times  
A string of pearls a foreign car  
Oh we can only go so far  
on caviar and cabernet.
4. We drown our doubts in dry champagne  
And soothe our souls with fine cocaine  
I don't know why I even care  
We get so high and get no where  
We'll have to change our jaded ways  
But I've loved these days.
5. Instrumental
6. So before we end and then begin  
We'll drink a toast to how it's been  
A few more hours to be complete  
A few more nights on satin sheets  
A few more times that I can say  
I've loved these days.



# THE NYLON CURTAIN

# LAURA

Words and Music by  
BILLY JOEL

**Slowly**

Guitar → A5 (Capo up 1 fret) 7fr. G5 5fr. F5 3fr. D5 0 G5 7fr. G5 5fr. F5 3fr. D5 0

Keyboard → Bb5 Ab5 Gb5 Eb5 Bb5 Ab5 Gb5 Eb5

*P* *delicately*

A Bb F#m Gm B7 C7

Lau - ra Calls me In the mid - dle of the night Pass - es on her

D Eb A Bb

Pain - ful in - for - ma - tion Then these care - less fin - gers They get

F#m Gm B7 C7 F Gb

caught in her vice 'Til they're bleed - ing On my cof - fee ta - ble



Bb7(no 5th)



Cb7(no 5th)

E7(no 5th)



F7(no 5th)

F#m



Gm

Liv - ing a - lone is - n't

*f*

all that It's cracked up to

be

F



Gb

Bb7(no 5th)



Cb7(no 5th)

E7(no 5th)



F7(no 5th)

oh - wo - wo

*mp*

I'm on her side Why does

*f*

she push the poi - son on

F#m



Gm

F



Gb

Bb



Cb

A



Bb

me?

oh - wo

*mp*

Lau - ra Has a

F#m



Gm

B7



C7

D



Eb

ver - y hard time

All her life has

Been one long dis - as - ter



Then she tells me She sud - den - ly be - lieves she's seen A ver - y good sign

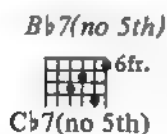


She'll be tak - ing Some ag - res - sive ac - tion I fight her wars While she's





slam - ming her doors In my face Oh - wo

*mp*





Fail - ure to break Was the on - ly mis - take That she made

*f*

 **F**  
 **G $\flat$**



Oh - wo \_\_\_\_\_

*mp*



 **B $\flat$ 7**  
 **C $\sharp$ 7**

Here I am



*mf*

 **C**  
 **D $\flat$**



Feel - ing like a (bleep) - ing

 **D7**  
 **E $\flat$ 7**



fool

 **D $\sharp$ 7**  
 **E $\flat$  $\sharp$ 7**


Do I re - act

 **G7**  
 **A $\flat$ 7**

the way ex - act - ly She in -

 **C**  
 **D $\flat$**

tends me to?\_

 **C/E**  
 **D $\flat$ /F**

Ev - 'ry-time I think I'm off the hook She makes me lose my

 **D7**  
 **E $\flat$ 7**

cool

 **D $\sharp$ 7**  
 **E $\flat$  $\sharp$ 7**

I'm her ma - chine

 **G7**  
 **A $\flat$ 7**

And she can punch all the keys She can

G#°7



A°7

E7(no 5th)



F7(no 5th)

A



5/4

Bb

push an - y but - ton I was pro - grammed through

Lau - ra Calls me When she  
Lau - ra Loves me E - ver

F#m



Gm

B7



C7

D



Eb

needs a good fix  
if I don't care

All her ques - tions  
That's my prob - lem

Will get sym - pa - thet - ic  
That's her sa - cred ab - so

A



Bb

A/G#



Bb/A

F#m



Gm

an - swers I should Be so Im - mu - nized to  
lu - tion If she Had to She would put her -

All of her tricks  
self in my chair

B7



C7

F



Gb

Bb7(no 5th)



Cb7(no 5th)

She's sur - viv - ing  
E - ven though I

On her sec - ond chanc - es  
Faced e - lec - tro - cu - tion

Some - times I feel like this  
She al - ways says I'm the

E7(no 5th)



F7(no 5th)

F#m



Gm

F



Gb

God - fa - ther deal is all wrong  
Best friend that she's ev - er had

Oh wo \_\_\_\_\_  
Oh wo \_\_\_\_\_  
*mp*

Bb7(no 5th)



Cb7(no 5th)

E7(no 5th)



F7(no 5th)

F#m



Gm

To Coda

How can she hold an um - bil - i - cal chord For so long?  
How do you hang an up on some - one who needs you that bad?

*f*

F



Gb

Bb7



Cb7

C



Db

D7



Eb7

D#7



Eb#7

G7



Ab7

Oh wo \_\_\_\_\_  
Oh \_\_\_\_\_  
*mf*

Oh \_\_\_\_\_

C



Db

C/E



Db/F

I've done ev - 'ry - thing I can What else am I sup - posed to do?

I'm her ma- chine And she can punch all the keys She can

push an - y but - ton I was pro - grammed through

*D.S. al Coda*

Oh - wo

*Coda*

(solo)  
*p* delicately

# PRESSURE

Words and Music by  
BILLY JOEL

Moderately bright 4

N.C.

*mp* (Even 8th note feel)

Chord diagrams for guitar:

- System 1: Dm, Gm6/D, C#°7/D, Dm, Dm6, Gm/D
- System 2: A7/D, Dm, Gm6/D, C#°7/D, Dm
- System 3: Dm6, Gm/D, C#°7/D, D
- System 4: (No chord diagram shown for the final system)






G  D 

You have\_ to learn\_ to pace\_ your - self  
 You used\_ to call\_ me par - a - noid  
 Don't ask\_ for help\_ you're all\_ a - lone

C/D  D  N.C.  G 





Pres - sure  
 Pres - sure  
 Pres - sure

You're just\_ like ev - 'ry - bod - y else  
 But e - ven you can - not a - void  
 You'll have\_ to an - swer to your own

D  C/D  D  N.C.  Gm  3fr.

Pres - sure  
 Pres - sure  
 Pres - sure

You've on - ly had -  
 You turned\_ the tap -  
 I'm sure\_ you'll have

C  5fr. C#°7  5fr. Dm  Am/C 

to run\_ so far So good  
 dance in - to your cru - sade  
 some cos - mic ra tion - ale



Bb



F/A



G7



But you will come to a place Where the on-  
 Now here you are are with your faith Pe-  
 But here you are in the ninth Two men out-

A7/E



A7/C#



5fr.

Dm



Am/C



Dm/C



Bb



ly thing you feel Are load - ed guns in your  
 ter Pan ad - vice You have no to scars on but your  
 and three men on No where to look in in -

F/A



A7/E



A7/C#



5fr.

Dm



Gm6/D



face And you'll have to deal with Pres - sure  
 face And you we can - not han - dle Pres - sure  
 side Where we all re - spond to Pres - sure

C#07/D



Dm



Dm6



Gm/D










A7/D







Dm






1. 2. 3.






All grown up and no place to go —  
*Instrumental*






Psych One Psych Two What do you know? —



F



Cmaj7/E



All your life is Chan - nel Thir - teen  
All your life is Time Mag - a - zine

Cm+7/Eb



G/D



D



To Coda

Ses - a - me Street  
I read it too

What does it mean?  
What does it mean?

N.C.



N.C.

I'll tell you what it means: Pres - sure!

N.C.



D.S. al Coda

N.C.



Pres - sure!

Coda

G D/G G D/G G

N.C.

*lightly*

G D/G G D/G G

N.C.

*Pres - sure!*

G Gm C C<sup>7</sup> Dm Am/C

3fr. 5fr. 5fr.

I'm sure you'll have some cos - mic ra - tion - ale

Bb F/A G7 A7/E A7/C#

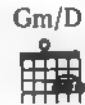
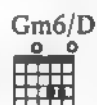
5fr.

But here\_ you are with your faith And your Pe - ter Pan\_ ad



5fr.

vice You have no scars on your face And you can - not han - dle



Pres - sure!



Pres - sure!



One, two, three, four Pres - sure!

# ALLENTOWN

Words and Music by  
BILLY JOEL

Moderately

N.C.

N.C.

*mf*

Well we're  
Well we're

*mp*

Em7

A

D

Am7

D

liv - ing here in Al - len - town  
wait - ing here in Al - len - town

And they're clos - ing all the fac - to - ries down  
For the Penn - syl - va - nia we nev - er found.

G

Em7

A

Bm

F#m/A

7fr.

5fr.

Out in  
For the

Beth - le - hem they're kill - ing  
prom - is - es our teach - ers

time  
gave

Fill - ing out forms  
If we worked hard

Em/G 3fr. D/F# A4 A Em7 A

Stand - ing in line  
If we be - haved

Well our fa - thers fought the Sec - ond World War  
So the grad - u - a - tions hang on the wall.

D Am7 D G

Spent their week - ends on the Jer - sey shore  
But they nev - er real - ly helped us at all

Met our  
No they

Em7 A Bm F#m/A Em/G D/F#

3fr. 5fr. 3fr.

moth - ers in the U S O  
nev - er taught us what was real

Asked them to dance  
I - ron and coke

Danced with them slow  
and chro - mi - um steel

A4 A Em7 A D

And we're liv - ing here in Al - len - town  
And we're wait - ing here in Al - len - town

But the  
But they've

F/A G/B C Am7 D

rest - less - ness was hand - ed — down  
tak - en all the coal from the ground —

And it's get - ting ver - y hard — to stay.  
And the un - ion peo - ple crawled.a - way.

Em G/B C D C

N.C.

N.C. F

N.C.

Ev - 'ry




(strong)

G/F F G/F Bb/F



child had a pret - ty good shot

To get at least as far as their old man




got But some - thing hap - pened on the way to that place They threw an

A - mer - i - can flag in our face

*mf*

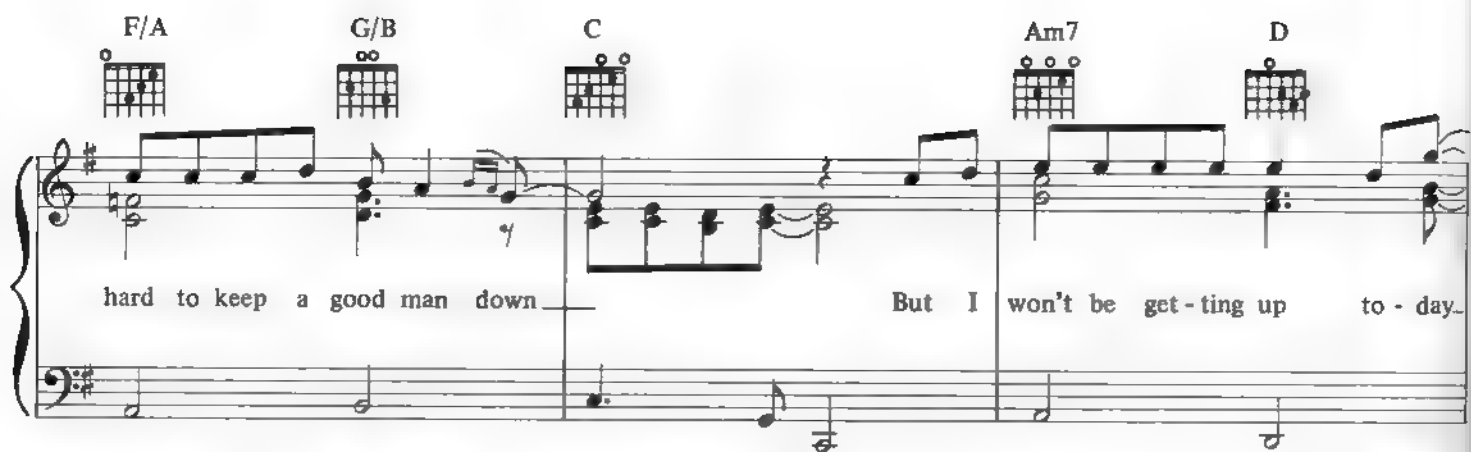
N.C.





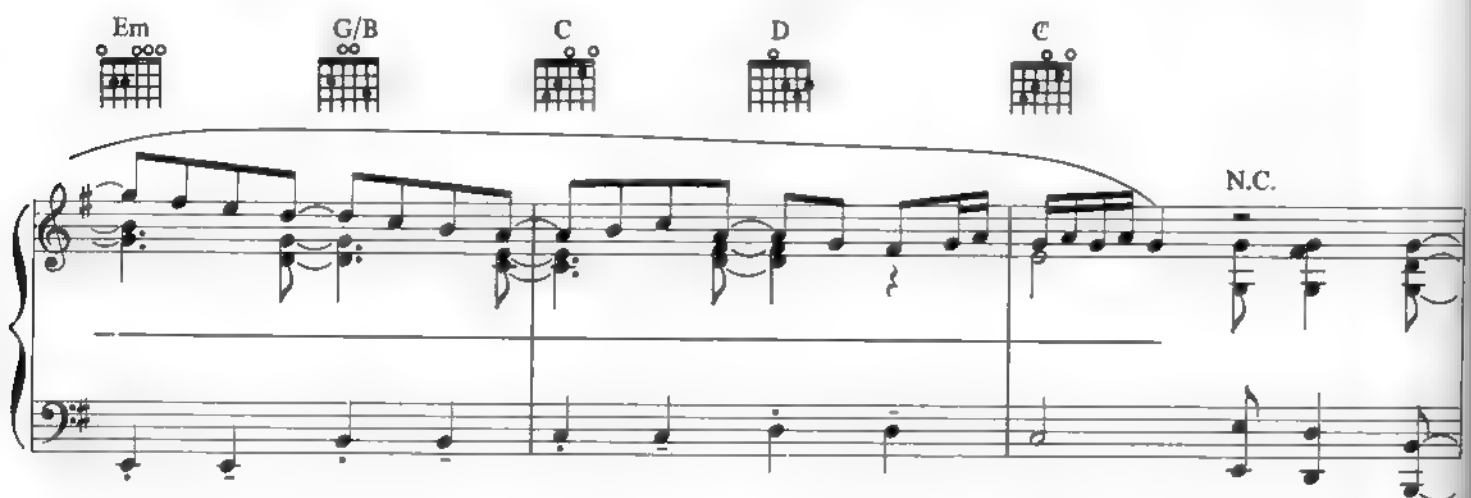
Well I'm *mp* liv - ing here in Al - len - town. And it's

F/A G/B C Am7 D



hard to keep a good man down But I won't be get-ting up to-day.

Em G/B C D C



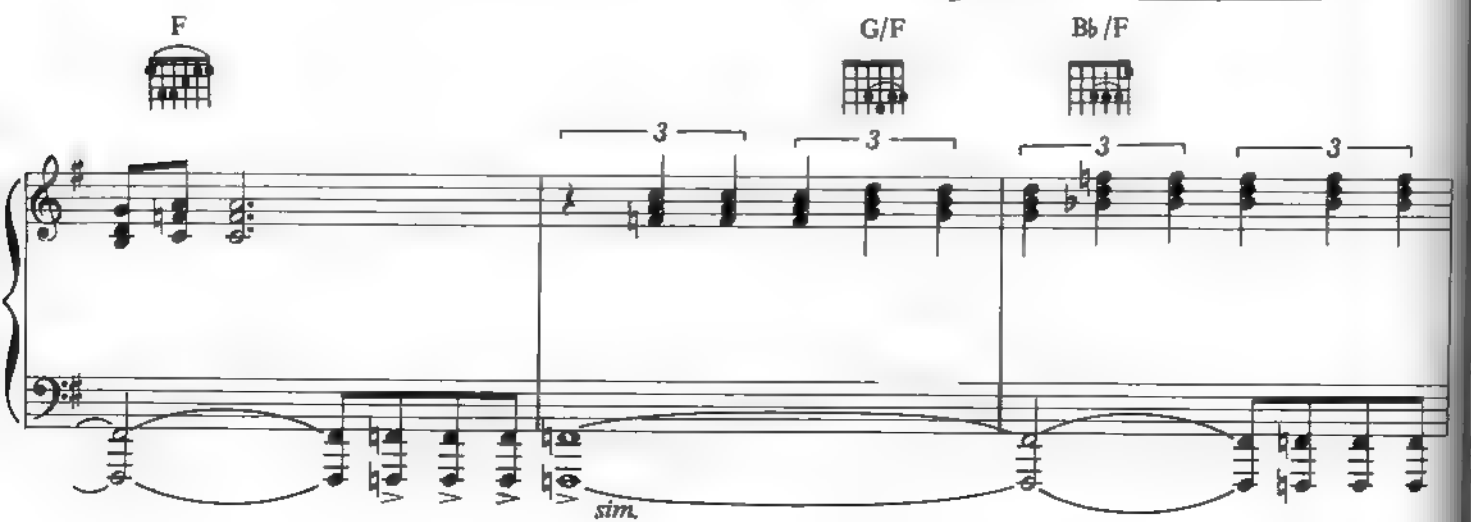
N.C.

F G/F



(solo) *f*

F G/F Bb/F



*sim.*

F G/F

C N.C.

*dim.*

C Em D Em G/B

And it's get - ing ver - y hard... to stay

C D Am7 D G C/G G

And we're liv - ing here in Al - len - town

# GOODNIGHT SAIGON

Words and Music by  
BILLY JOEL

Slow and steady

F

Dm

B♭maj7

G9

*mp* We met as

Dm/F

G7

C

C/E

Dm/F

G7

*p - mp* soul mates On Par - ris Is - land We left as in - mates From an a -

C

Em

Am

Em

Am

sy - lum And we were sharp As sharp as knives And we were  
corp - ses And we learned fast To trav - el light Our arms were

1. Dm

Dm/C

G/B

Dm7/A

G

so gung ho To lay down our lives We came in

2. Dm Dm/C Bb Gm Dm

heav - y But our bel - lies were tight

G9 Dm/F G7 C C/E

We had no home front We had no soft soap They sent us

Dm/F G7 C Em Am

Play - boy They gave us Bob Hope We dug in deep And shot on

Em Am Dm Dm/C G/B Dm7/A G

sight And prayed to Je - sus Christ with all of our might We had no


Dm/F G7 C C/E Dm/F G7  
 cam - 'ras weeks To shoot the land - scape We passed the hash pipe And played our  
 six weeks On Par - ris Is - land We held the coast - line They held the  
*mf*

C Em Am Em Am  
 Doors tapes And it was dark So dark at night And we held  
 high - lands And they were sharp As sharp as knives They heard the  
 with 8va b<sup>♭</sup> with 8va b<sup>♭</sup>


Dm Dm/C  
 on to each oth - er Like broth - er to broth - er We  
 hum of our mo - tors They coun - ted the ro - tors And

B♭ F/A Gm7 C/B♭  
 prom - ised our moth - ers we'd write And we would  
 wait - ed for us \_\_\_\_\_ to ar - rive

F/A Bb C C/Bb F/A Bb G7/B



all go down to - geth - er — We said we'd all go down to -



C C/Bb F/A Bb Dm/A G9 F




geth - er — Yes we would all go down to - geth - er —  
*p sub.*

To Coda




Dm G9 Dm/F G7 C C/E




Re - mem - ber Char - lie Re - mem - ber Bak - er They left their

*mp*




Dm/F G7 C Em Am Em Am



child - hood On ev - 'ry a - cre And who was wrong? And who was right? It did - n't

*f*

with 8va b-----



Dm                      Dm/C                      Bb                      G9

mat - ter in the thick of the fight.

Am                      G/B                      C                      Dm                      E                      Dm/F                      F                      E7 - 9

We held the day In the palm Of our hand

Am                      G/B                      C                      Dm                      E                      Dm/F                      G9

They ruled the night And the night Seemed to last as long as

D.S. al Coda

Coda                      Dm                      Bbmaj7                      G9                      F

Repeat and fade



# (A) ROOM OF OUR OWN

Words and Music by  
BILLY JOEL

Bright Boogie Rock (♩ = ♪♪)



mf

2nd time; Listen!



You've got the dia - monds\_ and  
You've got the day shift\_ and I've got spades  
I've got nights



You've got pills And I've\_ got ra - zor blades\_  
We go wrong at times\_ But we've got rights\_

\*Tone cluster consisting of E♭, E♭ and A

A7 5fr. D7 3fr.

You've got got yo - ga, hon - ey I've got got beer crime  
You've got got T V shows I've got got crime

F7 C7 8fr.

But You got got o - ver - priced And I got weird But it's al -  
But you've got your room, hon - ey and I've got mine It's al -

G7 3fr. Bb

right right We're the same e - ven though we're a - lone  
right It's the the one thing that we should have know

F7 G7 3fr.

It's al - right Yes, it's al - right Yes, we all need a room  
Yes, it's al - right Yes, we all need a room

E7



A7



of our own

A7



You've got  
Instrumental

D7



love, dar - lin' I've got sex

F7



C7



You've got cash, ma-ma and I've got checks

A7 5fr. D7 3fr.

You've got bus - 'ness, ba - by I've got the kids

F7 C7 8fr.

You got crowd - ed just the way I did But it's al -  
And it's al -

G7 3fr. Bb

right right 'cause we all need a place to call  
Yes, we all need a place to call

F7 G7 3fr.

home home it's al - right } Yes, we all need a room  
it's al - right }

E7



A7



To Coda



of our own

D7



I can still re -

Eb7



E7



Eb7



mem - ber packed to - geth - er Like a can of sar - dines

D7



N.C.

Db7



N.C.

C7



B7



ooo

No no

no

B $\flat$ 7 6fr. A7 5fr. D7 3fr. E $\flat$ 7 4fr.

Push - in', shov - in', That's when lov - in'

E7 5fr. F7 6fr.

Starts to come a - part at the seams

N.C. F7 6fr. N.C. 3

oh no, (stutter) no, no,

C 5fr. C/B $\flat$  5fr. D.S. al Coda

no

Coda A7 5fr.

It's al-

D7



Eb7

Eb7



right  
(with vocal variations as below)

It's — al —

E7



A7



right

To have — a room — of your own —

*Repeat and fade*

No, no, no it's alright  
 Yeah, it's alright, mama  
 To have a room of our own  
 Sometimes you've got to get away  
 Got to get away  
 Got to get away  
 Got to get away to a room of our own  
 Got to have a room  
 Got to have a little elbow room of my own.

# SHE'S RIGHT ON TIME

Words and Music by  
BILLY JOEL

Slowly

C (Guitarists: Play  
fingerstyle)

D

E5

EIV

B<sup>II</sup>/E

D/E

A/E

Turn on all the Christ-mas lights\_ 'Cause ba-by's com-ing home to-night\_\_  
I'm a man with so much ten-sion Far too man-y sins to men-tion

C/E

B<sup>IV</sup>/E

E

E/D

I can hear\_ her foot-steps in the street  
She don't have\_ to take\_ it an-y more

C

B

A<sup>7</sup><sub>4</sub>

A

Turn the chor-al mu-sic high-er\_ since she said\_ she's com-ing home\_ I've  
Pile more wood up-on\_ the fire\_ torn out all my tel-e-phones\_



Chords: Dm7, G7, C, C/Bb

That should make\_ the at - mos - phere com - plete  
soon she will\_ be walk - ing through that door

Chords: F, G, Am, B

I've had to wait\_ for - ev - er  
I may be go - ing no - where

But bet - ter late\_ than nev - er  
But I don't mind\_ if she's\_ there

*cresc.*

Chords: E\*, Emaj7, A/E, E, Emaj7

Harmony in small notes

She's just\_ in time\_ for me\_ She's right\_ on time\_ She's right\_ where she\_ should be\_

*f*

Chords: 1. E, A/E, 2. E, Fmaj7

She's right\_ on time\_ She's right\_ on time\_

Chords: E, F#m/E, G#m/E, A/E, F#m/E, G#m/E, E, F#m/E, G#m/F, A/E

\*actual figure=



Left to my own de-vice I can al-ways make be-lieve That there's noth-ing

*mf*



wrong Oh still I will choose to live In the com-pli-ca-ted world



That we shared for so long Good or bad Right or wrong



And it oc-curred to me While I set up my Christ-mas tree She



nev - er missed a cue Or lost a beat



Ev - 'ry time I lost the me - ter  
Turn the chor - al mu - sic high - er

There she was when I would need her  
Pile more wood up on the fire



Greet - ing me with foot - steps in the street  
That will make the at - mos - phere com - plete



I guess I should have known it  
I've had to wait for - ev - er

She'd find the per - fect mo - ment  
But bet - ter late than nev - er



harmony in small notes



She's just\_ in time\_ for me\_

She's right\_ on time\_

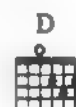


To Coda



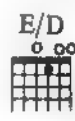
She's right where she\_ should be\_

She's right\_ on time\_



(solo)  
mp

D.S. al Coda



Oh

mf

(#)

Coda

E A/E E Emaj7

She's right\_ on time

E A/E E Emaj7

She's right\_ on time

E A/E

She's right\_ on time

C D E5

*mp*

*mp*

# SURPRISES

Words and Music by  
BILLY JOEL

Moderately slow

The piano introduction consists of four measures in 4/4 time. The melody is in the right hand, starting on a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. This pattern is repeated with a descending line in the second measure. The left hand provides a simple harmonic accompaniment with chords G4, A4, B4, and C5.

E4      Em addA      D6

Don't get ex - cit - ed      Don't say a word\_      No - bod - y no - ticed

*mf*

A/C#      Am/C      G/B      Gm/Bb

Noth - ing was heard\_ It was com - mit - ted dis - crete - ly It was han - dled so neat - ly And it

F      C/E      Dm      A4      A

should - n't sur - prise\_ you at all      You know\_

E Em D

Break all the rec - ords      Burn the cas - settes\_ I'd be      ly - ing if I told you That I

A/C# Am/C G/B Gm/Bb

had no re - grets - There were so      man - y mis - takes\_ And what a      dif - frence it makes\_ but still it

F C/E Dm Am G

should - n't sur - prise\_ you at all\_      You know\_      I said it

C G/B Gm6/Bb A7

should - n't sur - prise\_ you at all\_      You know\_

D A7 B $\flat$  D7/F $\sharp$  Gm D7 E $\flat$  F

Don't look now but you have changed Your

*Instrumental*

Gm G7 Cm A7 D B7

best friends would - n't tell you

E4 Em addA

Now it's ap - par - ent Now it's a fact — So  
 What has it cost — you What have you won — The

D $\sharp$

mar - shall your forc - es For an - oth - er at - tack — You were so  
 sins of the fa - thers Are the sins of the sons — — It was



A/C#



Am/C



G/B



Gm/Bb



F



C/E



young and na - ive — I know it's  
al - ways with - in — you It will

hard to be - lieve — But now it  
al - ways con - tin - ue But it

should - n't sur - prise — you at all —  
should - n't sur - prise — you at all —

Dm



Am



G



C



G/B



You know —  
You know —

No, it  
I said it

should - n't sur - prise — you at all —  
should - n't sur - prise — you at all —

1 Gm6/Bb



A7



2 Am



You know —

You know —

Em addA



# SCANDINAVIAN SKIES

Words and Music by  
BILLY JOEL

Freely

Piano introduction in 4/4 time, marked *p* (piano). The music consists of four measures of sustained chords in the right hand, with the left hand providing a simple harmonic accompaniment.

Moderate Steady 4

Second system of the piano accompaniment. The right hand features a melodic line with a slur over the first two measures. The left hand provides a steady accompaniment. A snare drum part is indicated, starting in the second measure with a series of rhythmic patterns.

Third system of the piano accompaniment. The right hand continues the melodic line with eighth notes. The left hand continues the accompaniment with a mix of eighth and sixteenth notes.

Fourth system of the piano accompaniment. The right hand continues the melodic line. The left hand features a triplet of eighth notes in the first measure, followed by more eighth notes. The instruction *(non legato)* is written above the first triplet.

Guitar → E  
(Capo up 1 fret)

D/E

  
Eb/F

Keyboard → F

*mf* The sins of Am - ster - dam — Were still a re - cent sur - prise —

E  
F

D/E  
Eb/F

And we were fly - ing o - ver Scan - di - na - vi - an

E  
F

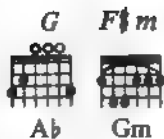
A  
Bb

B  
C

skies We climbed to - wards — the sun — We turned and cursed —

D  
Eb

— as one — We pulled the shades — and closed — our — eyes —



N.C.

eyes



The Stock-holm  
The tour of

cit - y lights  
Ger - ma - ny

Were  
Was

slow - ly start - ing to rise  
bleed - ing in - to our eyes



And we were strapped  
And we were sail

a - gainst Those  
ing o - ver



Scan - di - na - vi - an skies  
Scan - di - na - vi - an skies

The land - ing gear came down  
We had the Mi - das touch

\* 2nd time, Bb

**B**  
C

**D**  
E $\flat$

And touched the Swed - ish ground —  
Un - til we met the Dutch —

And we were all —  
And they ex - haust -

**A**  
B $\flat$

**G**  
A $\flat$

**F $\sharp$ m**  
Gm

**E**  
F

— so par - a - lyzed —  
— ed our sup - plies —

..... yzed —  
..... ies —

**E**  
F

**D**  
E $\flat$

**C $\sharp$ m**  
Dm

**B $\flat$ <sup>6</sup>**  
C $\flat$ <sup>9</sup>

..... yzed —  
..... ies —

On Who's the plane pay —

**E add 9**  
F add 9 N.C.

L.H. We were main - ly sound — and lights  
For this in - ter - na - tion - al flight

*B<sub>9</sub><sup>6</sup>*  
*C<sub>9</sub><sup>6</sup>*

In the veins  
Who could stay

*To Coda*

We could play on - the blues - all  
We were on - (to Coda) night

*C<sub>7</sub>*  
*D*

*C*  
*D<sub>b</sub>*

*B*  
*C*

N.C.

Ah

D.S. al Coda

Coda  $B_9^6$   $C_9^6$   $E$   $F$


ly there — for the night —

$D$   $G$   $B$   $E$   
 $E_b$   $A_b$   $C$   $F$


$D$   $G$   $E$   
 $E_b$   $A_b$   $F$




$A$   $B$   
 $B_b$   $C$

We watched the pow - er fall — in - side the Os -


**D**  
  
**E<sub>b</sub>**

- lo hall — While all the cold — Nor - we - gians —


**A**  
  
**B<sub>b</sub>**

**G** **F $\sharp$ m** **B<sub>9</sub><sup>6</sup>**  


  
**A<sub>b</sub>** **G<sub>m</sub>** **C<sub>9</sub><sup>6</sup>**

cried — ... red — Who could say —

**Eadd 9**  
  
**F add 9** **N.C.**

R.H. — What was left — and where — was right? —

**B<sub>9</sub><sup>6</sup>**  
  
**C<sub>9</sub><sup>6</sup>**

By the way — R.H. — I could



play the blues\_ all night ... ight

*as though fading into the distance*

Chord diagrams and labels:

- E (Fretboard diagram)
- F (Fretboard diagram)
- G/E (Fretboard diagram)
- Ab/F (Fretboard diagram)
- F#m/E (Fretboard diagram)
- G/F (Fretboard diagram)
- A/E (Fretboard diagram, 5fr.)
- Bb/F (Fretboard diagram)
- G#m/E (Fretboard diagram, 4fr.)
- A/F (Fretboard diagram)
- B/E (Fretboard diagram, 7fr.)
- C/F (Fretboard diagram)
- E (Fretboard diagram)
- F (Fretboard diagram)
- N.C. (No Chord)

# WHERE'S THE ORCHESTRA?

Words and Music by  
BILLY JOEL

Slowly (but not dragging)

*mp* Where's the

or - ches - tra?\_ Was - n't this sup - posed\_ to be a mu - sic - al?\_

Here I am in the bal - co - ny\_ How the hell could I have missed the o

ver - ture?\_ I like the scen - er - y\_ E - ven though I have

D<sup>9</sup>7

G+



C



ab - so - lute - ly

no - I - dea at all -

Cm



G/B

G/B $\flat$ 

G+/B



What is be - ing said Des - pite the

di - a - logue -

There's the

C



Cm



G+/B



Gm7



Gm7/C



lead - ing man -

The

mov - ie star who nev - er faced - an

au - di - ence -

Fmaj7



D9



Dm7



Where's the

or - ches - tra? -




Af - ter all -

This is









my big night on the town — My in - tro - duc - tion to the

the - a - ter crowd — I as - sumed that the show would have a song — So I was


wrong — At least I un - der - stand — All the in - nu - en - do — and the






i - ro - ny — And I ap - pre - ci - ate — The

Cm G+/B Gm7 Gm7/C



roles the ac - tors played\_ The point the au - thor made\_ And

Fmaj7 D9 Eb°7 C/E



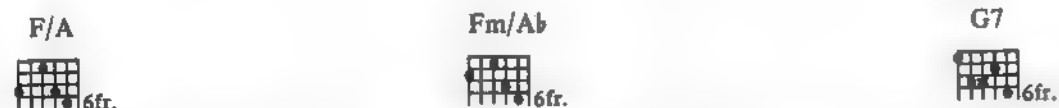
af - ter the clos - ing lines And af - ter the

A7 A7 Bb



cur - tain calls\_ The cur - tain falls\_

F/A Fm/Ab G7



On emp - ty chairs\_ Where's the

Pianists: omit\_

*Cmaj7* *Gmaj7* *Cmaj7* *Gmaj7*

*in tempo*

or - ches - tra? — (solo)

*p*

*Cmaj7* *Gmaj7* *Cmaj7*

*Gmaj7* *Cmaj7* *Gmaj7*

*8va* —

*Cmaj7* *Gmaj7* *Cmaj7* *Gmaj7*

fading away — *ppp*

The musical score is written for piano and guitar. It consists of four systems of music. Each system has a piano staff and a guitar staff. The piano staff contains a melody line with various notes, rests, and dynamics. The guitar staff contains a bass line with chords and notes. The chords are labeled as Cmaj7 and Gmaj7. The score includes a tempo marking 'in tempo', a dynamic marking 'p', and a section marked '(solo)'. The score ends with a 'fading away' instruction and a 'ppp' dynamic marking.

# AN INNOCENT MAN



# EASY MONEY

Words and Music by  
BILLY JOEL

Brisk 4 (♩ = 126 - 132)

(2 bar drum break omitted)

*mf*

*f*

G7 3fr.

Em

You don't have to talk all night  
You don't have to try too hard  
You don't have to start a fight

I'm a man who  
I don't need a  
I'm a man who

G7 3fr. 3rd time

can't say no  
song and dance  
can't say no

You don't have to twist my arm  
I don't need an in - vit - a - tion  
If you've got a lit - tle risk - y bus - 'ness



Em



Just point me where you want to go  
 Just If you've got a game of chance  
 Just point me where you want to go

Take.  
 Take.  
 Take.

C



— me to the ac - tion take me to the track  
 — me to the ta - bles take me to the fights  
 — me to the pow - er take me to the heat

Em



Take me to a par - ty if they're  
 Run me like the num - bers roll  
 Take me to the clean - ers if it's

C



bet - tin' in the back I've been work - ing all my life can't af - ford to wait  
 — me like the dice When you're count - ing on a kill - ing al - ways count me in  
 o - pen to the street Some - thing's got to pay off some - thing's got to break

D



Let me call my wife 'so I can tell her I'll be late  
 Talk me in - to los - in' just as long as I can win  
 Some - one's got a for - tune that they're beg - gin' me to take I want the

## Chorus

Em C

Eas - y eas - y (group) (mon - ey) Eas - y mon

D G

ey { I — could get luck - y —  
I — want the good times —  
I — could get luck - y —

Oh, things could go right —  
Oh, I nev - er had —  
Oh, things could go right —

Em C

I want the eas - y, eas - y (mon - ey) Eas - y mon

8va b —————

D

ey { May - be this one good time —  
I — want the just this life —  
May - be just this time —

Oh, May - be to —  
I want it —  
may - be to —

3rd time to Coda

1. G7

3fr.

night

Half time feel

2. G

A

D

bad

Eas - y

mon - ey

You say I

A

Bm

fool my - self

But

bet - ter me than be - ing a fool for

G

D

some - one

else

I got a

hot

slot ma - chine of

a

sys -






tem — read - y to go — Eas - y





mon - ey I got a one - track mind — and a good rep - u - ta - tion lay - ing




on the line — I'll ei - ther come back a bum or a king —





— ba - by, I don't know — D.S. al Coda



night \_\_\_\_\_ Eas - y mon - ey Oh, I don't want



no hard cash I just want



the eas - y mon - ey Oh, \_\_\_\_\_

Bm

*Repeat and fade*

I could get luck - y, Eas - y

# THE LONGEST TIME

Words and Music by  
BILLY JOEL

Bright rock and roll, in 2 (♩ = about 76)

Guitar → C  
(Capo up 3 frets)

Piano → E♭

*mf* Oh, oh, oh, oh

*8va b throughout*

*sim.* For the long - est time Oh, oh, oh For the long - est.

If Once you I said thought good my - bye to me to - night  
in - no - cence was gone

There Now would I still know be that mu - sic left to write  
hap - pi - ness goes on

Guitar Chords: C, G, C/E, F, G7, B♭7, C, E♭, G, C/E, F, G7, B♭7, C, C/B, C/A, Cmaj7/G, F, C, C/B, C/A, Cmaj7/G, D7, G, E♭/D, E♭/C, E♭maj7/B♭, F7, B♭



What else could  
That's where you

I found

do me

When I'm so put in - your

spired — by you  
arms a - round me



That has - n't  
I have - n't

hap - pened for the  
been there for the

long - est  
long - est

time  
time



Oh,

oh,

oh,

oh

*sim.*

For the long - est



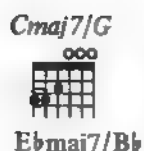
time

Oh,

oh,

oh

For the long - est..



I'm Who that knows voice how you're much hear - ing in the hall  
fur - ther we'll go on



And May - the be great - est be mir - a - cle of all  
sor - ry when you're gone



Is how I need you  
I'll take my chanc - es

And how you  
I for - got how

need - ed me too  
nice ro - mance is



That has - n't hap - pened for the long - est time  
I have - n't been there for the long - est time



**G**  
B $\flat$

**Am**  
C $\flat$

May I - be had this sec - ond last thoughts ver - y the long start But I

**B7**  
D7

**C**  
E $\flat$

you said feel to so my - right self And Hold I on could to be your wrong heart

**Em**  
G $\flat$

**Am**  
C $\flat$

May Now - be I I've know been the hop - ing that too you hard are But You're

**D**  
F

**D7**  
F7

**G**  
B $\flat$

**G7**  
B $\flat$ 7

I've gone this far far And it's more more than I hoped for for  
won - der - ful so far And it's than I hoped for for



I don't care what consequence it






brings I have been a






fool for less - er things I want you






so bad I think you ought to know that

 **F**  
 **Dm**  
 **G**  
**A $\flat$**  **Fm** **B $\flat$**





I in - tend to hold you for the long - est

 **C**  
 **G**  
 **C/E**  
**E $\flat$**  **B $\flat$**  **E $\flat$ /G**

time Oh, oh, oh

 **F**  
 **G7**  
 **C**  
**A $\flat$**  **B $\flat$ 7** **E $\flat$**

oh For the long - est time

 **G**  
 **C/E**  
 **F**  
 **G7**  
**B $\flat$**  **E $\flat$ /G** **A $\flat$**  **B $\flat$ 7**

Oh, oh, oh For the long - est

*Repeat and fade*

# AN INNOCENT MAN

Words and Music by  
BILLY JOEL

Moderate Caribbean feel (♩ = about 96)

\*

*mp*

D

Some peo - ple stay far a way from the door\_\_ if there's a  
Some peo - ple say they will nev - er be - lieve\_\_ an - oth - er

Em

chance of it o - pen - ing up\_\_  
prom - ise they hear in the dark\_\_

G

A

They hear a voice in the hall - out - side\_\_ and hope -  
Be - cause they on - ly re - mem - ber too well\_\_ they heard

\* Recorded ½ step lower in D♭ major; To play with record mentally change key signature to 5 flats and play notes as written.

D



— that it just — pass — es by —  
some - bod - y tell — them be - fore —

Some peo - ple live with the fear of a touch — and the an -  
Some peo - ple sleep with all a lone ev - 'ry night — in - stead of

Em



G



ger of hav - ing been a fool —  
tak - ing a - lov - er to bed —

They will not lis - ten to an -  
Some peo - ple find that it's eas -

A



D



y - one — so no - bod - y tells — them a lie —  
i - er — to hate — than to wait — an - y - more —

Am7

D

I know you're on - ly pro - tect hear - ing your - self  
I know you don't want to hear what I say

C/G

G

I know you're think - ing of some - bod - y else  
I know you're gon - na keep turn - ing a - way

A

D

N.C.

Some - one who hurt you but I'm not a - bove mak - ing  
But I've been there and if I can sur - vive I can  
not be - low An - y-

Em

up for the love\_ you've been de - ny - ing you could ev - er feel\_  
keep you a - live\_ I'm not a - bove go - ing through it a - gain\_  
bod - y I know\_ if there's a chance of res - ur - rect - ing a love

G



A



I'm not a - bove do - ing an - y - thing\_ to re - store\_  
 I'm not a - bove be - ing cool\_ for a while\_ if you're cruel\_  
 I'm not a - bove go - ing back\_ to the start\_ to find out\_

D



— your\_ faith\_ if I can\_  
 — to me I'll\_ un - der - stand\_  
 — where the heart - ache be - gan\_

Some peo - ple see through the eyes of the old\_ be - fore they  
 Some peo - ple run from a pos - si - ble fight\_ some peo - ple  
 Some peo - ple hope for a mir - a - cle cure\_ some peo - ple

Em



ev - er get a look at the young\_  
 fig - ure they can nev - er win\_  
 just ac - cept the world as it is\_

**G** **A**

I'm on - ly will - ing to hear you — cry — be - cause I —  
 And al - though this is a fight I can lose the ac - cused  
 But I'm not will - ing to lay down and die be - cause I —

Pianists: Omit vocal melody

**D** **G/D** **D** **G/B** **A/C#**

— am an in - no - cent man —  
 — is an in - no - cent man —  
 — am an in - no - cent man —

**D** **G/D** **D** **G/E** **D/F#** **G**

I am

8va b —

**C/G** **G** **A**

an in - no - cent man — Oh yes I am —

8va b —

3rd time to Coda



1. D



Musical notation for the first system, featuring a treble and bass staff. The treble staff has a whole note chord in the first measure, followed by rests. The bass staff has a half-note melody line.

2.



G/D



A/C#



G/D



G/E



D/F#



Musical notation for the second system, featuring a treble and bass staff. The treble staff has a half-note melody line with lyrics. The bass staff has a half-note melody line.

an in - no - cent man

Am7



D



Musical notation for the third system, featuring a treble and bass staff. The treble staff has a half-note melody line with lyrics. The bass staff has a half-note melody line.

You know you on - ly hurt your - self out of spite

Am7



G



Musical notation for the fourth system, featuring a treble and bass staff. The treble staff has a half-note melody line with lyrics. The bass staff has a half-note melody line.

I guess you'd rath - er be a mar - tyr to - night

A

N.C. 1

*D.S. al Coda*

That's your de - ci - sion But I'm

Coda

D G/D D G/B A/C# D G/D D

an in - no - cent man

G/E D/F# A D

oh

very quietly

# THIS NIGHT

Words and Music by  
BILLY JOEL

Slow doo - wop tempo (♩ = 54)



*mf*

Did - n't I say I was - n't read - y for a ro - mance -  
I've been a - round some - one like me should know bet - ter.

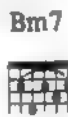
3 3 3 3 3

2nd time



Did - n't we prom - ise we would on - ly be friends  
Fall - ing in love would be the worst thing I could do

3 3 3 3 3



And so we danced though it was on - ly a slow dance -  
Did - n't I say I need - ed time to for - get her

3 3 3 3 3



I start - ed break - ing my prom - is - es right there and then  
Are - n't you run - ning from some - one who's not o - ver you

3 3 3 3 3

\* Recorded ½ step higher in B♭ major

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A

F#m

Bm7

E



Did - n't I swear there would be no com - pli - ca - tions\_  
How man - y nights have I been lone - ly with - out you\_

A

F#m

Bm7

E



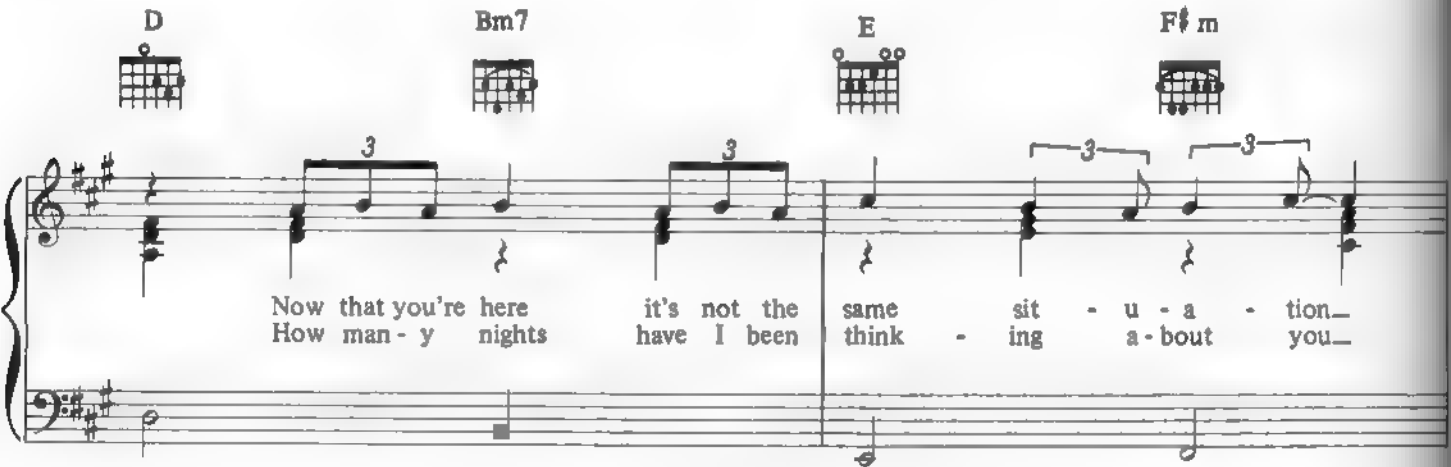
Did - n't you want some - one who's seen it all be - fore  
I tell my - self how much I real - ly don't care

D

Bm7

E

F#m



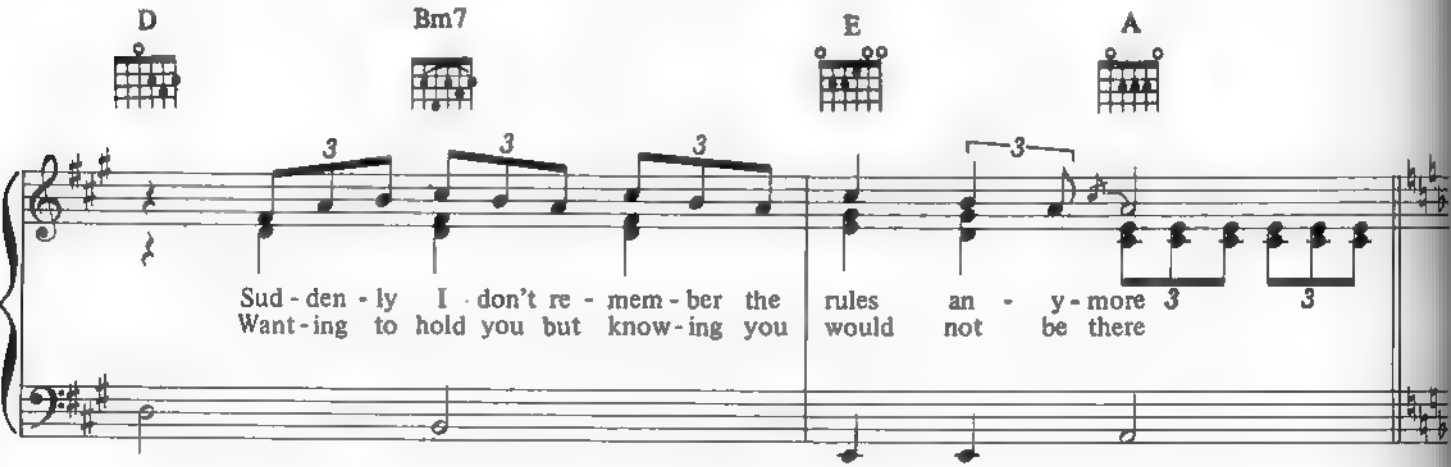
Now that you're here it's not the same sit - u - a - tion\_  
How man - y nights have I been think - ing a - bout you\_

D

Bm7

E

A



Sud - den - ly I don't re - mem - ber the rules an - y - more  
Want - ing to hold you but know - ing you would not be there

F C/E F/A C7/G F C/E Dm7 G7/B

This This night night is you're mine mine it's it's on - ly you and  
 This This night night you're mine mine it's it's on - ly you and

C C/Bb Am7 D7

I To mor row is a long time a - way  
 I I'll tell you to for - get yes - ter - day

Gm7 C7 C7/F F

This This night night can last for - ev - er  
 This This night night we are to - geth - er

A F#m Bm7 E

Sax solo






This night — is mine it's — on - ly you and






I To - mor - row is such a long — time a-way





















This night can last for - ev - er (Inst.)

To - mor - row is such a

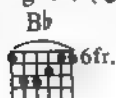







long — time a - way This night can last for - ev - er

# TELL HER ABOUT IT

Words and Music by  
BILLY JOEL

Bright 4 (♩ = 152 - 160)



*f*

8va b throughout




Lis - ten boy Don't want to see you let a good thing slip a - way



— You know I don't like watch - ing an - y - bod - y make the same



Ab 4fr. Eb/F Dm7 5fr.

mis - takes I made She's a real nice girl and she's

Db 4fr. Cm7 Ebm 6fr. Bb/D 3fr.

al - ways there for you But a nice girl would-n't tell

Cm7 Eb/F

you what you should do Oh,

Bb 6fr. Ab 4fr.

Lis - ten boy I'm sure that you think you got it all un - der con - trol  
 Lis - ten boy It's not au - to - mat - ic - ly a cer - tain guar - an - tee  
 Lis - ten boy It's good in - for - ma - tion from a man who's made mis - takes.

(8va b cont.)

Eb/F



Bb



You don't want some - bod - y — tell - ing you — the way to  
To in - sure your - self you've got to pro - vide com - mu - ni -  
Just a word or two that she gets from you — could be the

Ab



Eb/F



Dm7



stay in some - one's soul — You're a big — boy now — and you'll  
ca - tion con - stant - ly — When you love — some - one — You're  
dif - f'rence that it makes — She's a trust - ing soul — She's

Db



Cm7



nev - er let — her go — But that's  
al - ways in - se - cure — And there's  
put her trust — in you — But a

Eb m



Bb/D



Cm7



Bb



C



just the kind — of thing — she ought to know —  
on - ly one — good way — to re - as - sure —  
girl like that — won't tell — you what you should do —

3rd time

## Chorus

F



Am

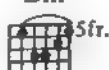


1.3. Tell  
2. Tell

her a - bout it  
her a - bout it

Tell her ev - 'ry - thing you feel  
Let her know how much you care

Dm



Dm/C



Give her ev - 'ry  
When she can't be

rea - son you to ac -  
with you tell her

Gm7



Gm7/C



C



F



cept that you're for real  
you wish you were there

Tell her a - bout  
Tell her a - bout

Am



it  
it

Tell her all your cra - zy dreams  
Ev - 'ry day be - fore you leave

Dm



Dm/C



To Coda

Let  
Payher  
herknow\_\_\_\_  
some\_\_\_\_you  
atneed  
tenher  
tionLet  
Giveher  
herknow\_\_\_\_  
some\_\_\_\_

1.

Gm7



Gm7/C



C



Bb



— how

much\_\_ she

means\_\_\_\_

Ab



Eb/F



Bb



Ab



Eb/F



2.

Gm7



Gm7/C



C/Bb



5fr.

Ab



4fr.

thing to be - lieve

'Cause now and then

*mp*

Fm7



Gb



Ab



4fr.

She'll get to wor - ry - ing

Just be - cause

Bbm



6fr.

Eb



6fr.

F



you hav - en't spok - en for so long

Eb/G



Ab



4fr.

Fm7



Though you may not have done an

Chord diagrams: **G $\flat$** , **A $\flat$**  4fr., **B $\flat$ m** 6fr.

y - thing

Will that be a con - so - la -

Chord diagrams: **E $\flat$**  6fr., **F**

*D.S. al Coda*

tion when she's gone?

*cresc.*

Chord diagrams: **Gm7** Coda, **Gm7/C**, **C**, **B $\flat$**  6fr., **Gm7**

how much she means

Tell her a - bout.

Chord diagrams: **A $\flat$**  4fr., **E $\flat$**  6fr.

it Tell her how you feel right now just

B $\flat$  6fr. Gm 4fr. Am 4fr. E $\flat$  6fr.

tell her a - bout it The girl don't want to wait  
tell her a - bout it You know the girl don't want to wait

B $\flat$  6fr. Gm

— too long — You got to tell her a - bout it

A $\flat$  4fr. E $\flat$  6fr. B $\flat$  6fr. Gm

Tell her now — and you won't go wrong — You got to tell her a - bout

A $\flat$  4fr. E $\flat$  6fr. *Repeat and fade*

— it Be - fore it gets — too late — You got — to

# UPTOWN GIRL

Words and Music by  
BILLY JOEL

Moderate rock and roll (♩ = 120 - 126)



mf

Ah

Ah



Up - town girl

She's been liv - ing in her



up - town\_ world

I bet she nev - er had a back - street guy



I bet her ma - ma nev - er told her\_ why

I'm gon - na try for an





up - town girl  
Up - town girl

She's been liv - ing in her  
You know I can't af - ford to

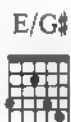
white bread - world  
buy her - - - pearls



As long as an - y - one with  
But may - be some - day when my

hot blood can - - -  
ship comes in - - -

And now she's look - ing for a  
She'll un - der - stand what kind of



down - town - man  
guy I've - - - been

That's what I am  
And then I'll win

And when she  
And when she's



knows what She  
walk - ing She's

wants from her  
look - ing so

ti - yi - ine (time)  
fi - yi - ine (fine)

C Am7 B<sup>o</sup>7 E7-9




And when she wakes up And makes up her mi - yi - ind (mind)  
And when she's talk - ing She'll say that she's mi - yi - ine (mine)

A F#m Bm B7




She'll see I'm not so tough Just be - cause I'm in love With an  
She'll say I'm not so tough Just be - cause I'm in love With an

E F#m E/G#



up - town girl You know I've seen her in her up - town\_ world  
up - town girl She's been liv - ing in her white bread\_ world

A B E F#m



She's get - ting tired\_ of her high class toys\_\_\_\_  
As long as an - y - one with hot blood can\_\_\_\_ And all her pres - ents from her  
And now she's look - ing for a

E/G#



A



B



G



Am7



up - town\_ boys  
down - town\_ man

She's got a choice  
That's what I am

Ah\_\_\_\_\_  
Oh\_\_\_\_\_

F#7/A#



Bm



Bm/A



G



Ah\_\_\_\_\_  
Oh\_\_\_\_\_

Am7



F#7/A#



B



B7



E



F#m



E/G#



A



B

*Repeat and fade*

Up - town girl —

She's my up - town girl —

You know I'm in love with an

# CARELESS TALK

Words and Music by  
BILLY JOEL

Moderate rock and roll (♩ = about 126)

Chord diagrams: F, D, Bb 6fr., Bbm 6fr., C, A, F, Dm 5fr., F

Lyrics: Oh Oh Oh ha ya ya ya ha Care - less talk That's what you heard a - bout me

Dynamic: mf

Tempo: Moderate rock and roll (♩ = about 126)

Chord diagrams: F, D, Bb 6fr., Bbm 6fr., C, A, F, Dm 5fr., F

Lyrics: Oh Oh Oh ha ya ya ya ha Care - less talk That's what you heard a - bout me

Dynamic: mf

Tempo: Moderate rock and roll (♩ = about 126)

Dm 5fr. F Dm 5fr.

Jeal - ous talk That's what I heard a - bout you

F Dm 5fr. Gm Bbm 6fr.

Ev - 'ry - bod - y's tell - ing lies

Am7 D7 G7 3fr.

I don't e - ven know why Why can't peo - ple

Gm7/C C7

Find some - thing bet - ter to do

F Dm 5fr. F

Care-less talk  
Care-less talk

I don't be-lieve what they say  
Go-ing a-round on the streets

Dm 5fr. F Dm 5fr.

I heard them talk Jeal-ous talk They say you've been put-ting me down.  
I know how bad it can be

F Dm 5fr. Gm

In the sha-dows on the  
Let them stand where they

Bbm 6fr. Am7 D7

phone \_\_\_\_\_  
fall \_\_\_\_\_

They won't leave us a-lone  
They don't know us at all

G7 3fr.



Gm7/C



They've been talk - ing  
All that talk - ing

Ev - er since you came a - round  
won't make a dif - frence to me

C7



F



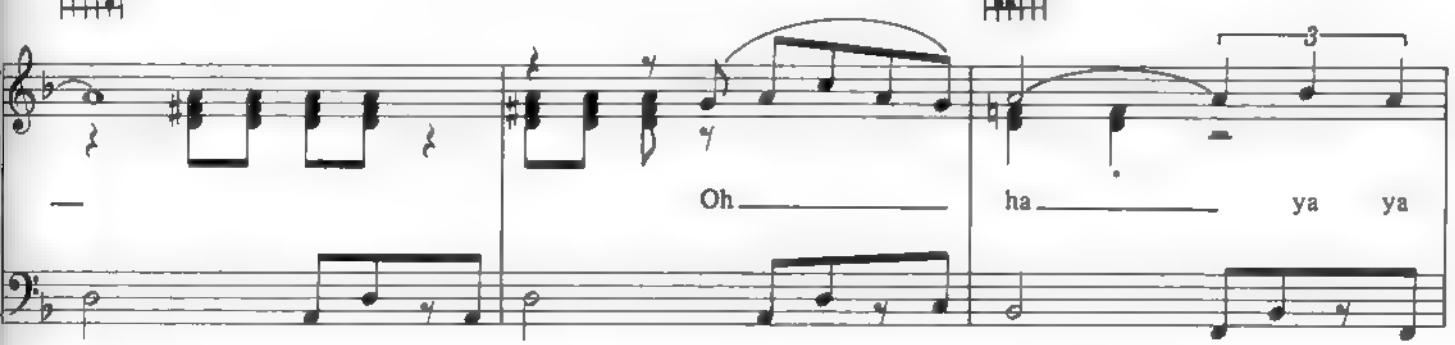
Oh

Oh

D



Bb 6fr.



Oh

ha ya ya

Bbm 6fr.



C



To Coda



ya ya ya ha

F Dm 5fr. F

Care-less talk tell-ing you I'm do-ing wrong

Dm 5fr. F Dm 5fr.

Jeal-ous talk Fol-lows wher-ev-er you go

F Dm 5fr. Gm

I'm a-ware of what you

Bbm 6fr. Am7 D7

heard Ev-'ry ter-ri-ble word



Gm



Gm/F



Gm/E



Ev - 'ry - bod - y's

mak - ing be - lieve\_ that they know

A7



Dm



5fr.

All of the in - ti - mate things

That we ev - er might\_ have said\_

E<sup>b</sup>7

A7



Dm



5fr.

In the heat of a pas - sion - ate mo - ment\_ In a con -

8ba-----

Gm



C7



ver - sa - tion shared\_

For the ears of no - bod - y else\_

Am7

D7

Gm

There are some things they'll nev - er hear

There are se -

G7

3fr.

Gm7/C

C7

*D.S. al Coda*

crets I'll nev - er tell

crets

I'll

nev - er

tell

C

F

Dm

5fr.

Coda

Oh Care - less talk That's what they say a - bout me

Oh

Care - less talk

That's what they say a - bout me

F

Dm

5fr.

F

Care - less talk  
Care - less talk

Care - less talk  
Care - less talk

Dm

5fr.

F

Dm

5fr.

That's what they say a - bout you  
That's what they say a - bout me

That's what they say a - bout you  
That's what they say a - bout me*Repeat and fade*

# CHRISTIE LEE

Words and Music by  
BILLY JOEL

Bright boogie rock (♩ = 138 - 144)

C



Let me tell you a *f* sto - ry\_ night club\_ mu - sic\_

A - bout a wom - an and a That's where he played the sax - o - She had a rhy - thm all her

Am 5fr. G F D7

man\_ May - be you will find fa - mil - iar phone\_ He used to fake to stock ar - range - ments own\_ He blew a so - lo like a blind man

G7

May - be you won't un - der - stand\_ He left the cus - tom - ers a - lone\_ She real - ly dug his sax - o - phone\_

The man's name I don't re - But one night be - fore the She want - ed more than just an

C Am 5fr. G

mem - ber last song en - core

He was al - ways Joe to A - bout a quar - ter af - ter And he could play in ev - 'ry me three\_ key\_

**F** **G** *To Coda*

— But I can't for - get the worn - an - She was al - ways Chris - tie  
 — He saw her stand - ing at the coat - check - And made his move on Chris - tie  
 — He left the stage and packed his al - to And took it home with Chris - tie

**C**

Lee Lee He was work - ing in a Chris - tie Lee, Chris - tie

**C** **Am** **G** **F** *Sfr.*

Lee Chris - tie Lee, Chris - tie Lee ooo\_

**G** **C** *D.S. al Coda*

ooo\_ She was a nice piece of

C

Coda

F

Lee Oh — I heard the man knew "the Bird" like the

C

Bi - ble You know the man could blow an ed - u - cat - ed

F

axe He could-n't see that Chris-tie Lee was a wom-an Who did-n't

D7

G

C/G

need an - oth - er lov - er All she want - ed was the sax

G7 3fr. N.C. C

It took a while for him to no - tice It took a while for him to

Am 5fr. G F G

see He was nev - er in con - trol here

C

It was al - ways Chris - tie Lee Chris - tie Lee, Chris - tie

Am 5fr. G F 8va (falsetto)

Lee Chris - tie Lee, Chris - tie Lee ooo

G

C

ooo Oh the

F

C

man took a cal - cu - lat - ed gam - ble Yes the man had the pow - er to per -

F

form But Chris - tie Lee was more than he knew how to han - dle She did - n't

D7

G




C/G

G7



3fr.

N.C.

need him as a man All she want - ed was the horn They say that Joe be - came a

C  Am  G 




wi - no They say he al - ways drinks a - lone

F  D7 

— They say he stum - bles like a blind man They say he sold his sax - o -

G  C 

phone — E - ven the band must face the mu - sic

Am  G  F 

That's what the mor - al is to me — The on - ly time you hit the



G  C 

high note

N.C.





Is when you play for Chris-tie Lee



Chris-tie Lee, Chris-tie Lee

Chris-tie Lee, Chris-tie

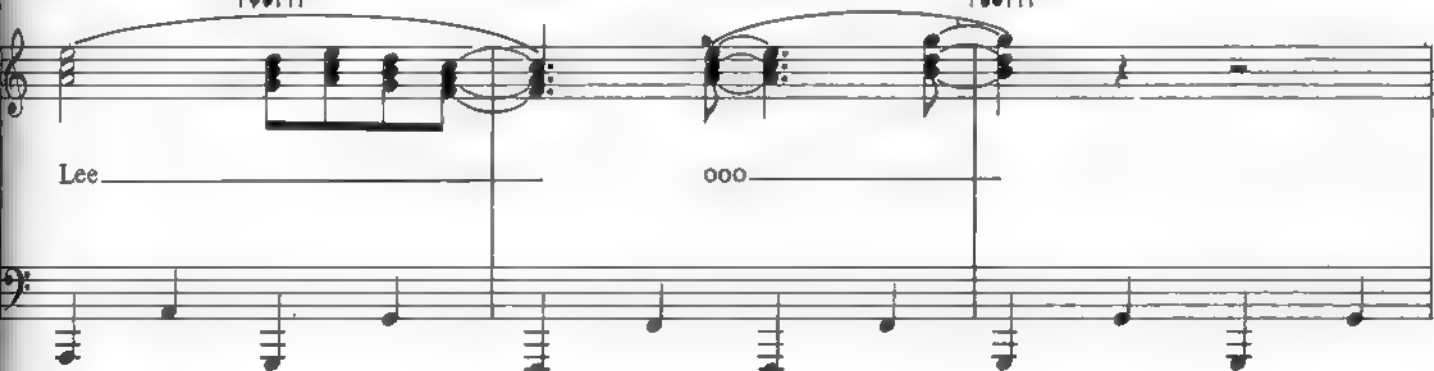



Am  5fr. G  F  G 

Lee

ooo

8va (falsetto)-----




C 

Chris-tie Lee, Chris-tie Lee

Chris-tie Lee, Chris-tie

Repeat and fade



# KEEPING THE FAITH

Words and Music by  
BILLY JOEL

Light double - time feel (♩ = 80)



*8va b throughout*



If it



seems like I've been lost in let's re-mem - ber

If you



think I'm feel - ing old - er And miss - ing my young - er days

Oh, then you



should have known\_ me much bet - ter 'Cause my past is some - thing that nev - er Got in my



way Oh no\_ Still I

would not be here now If I nev - er had the hun - ger And I'm

not a - shamed\_ to say the wild boys were my friends\_ Oh\_ 'cause I

G



nev - er felt the de - sire 'Til their mu - sic set me on fire And then I was

D/A




saved,

G/B




yeah That's why I'm keep - ing the faith

F#m/A



—

G



N.C.

Yeah, yeah, yeah, yeah keep - ing the faith

D

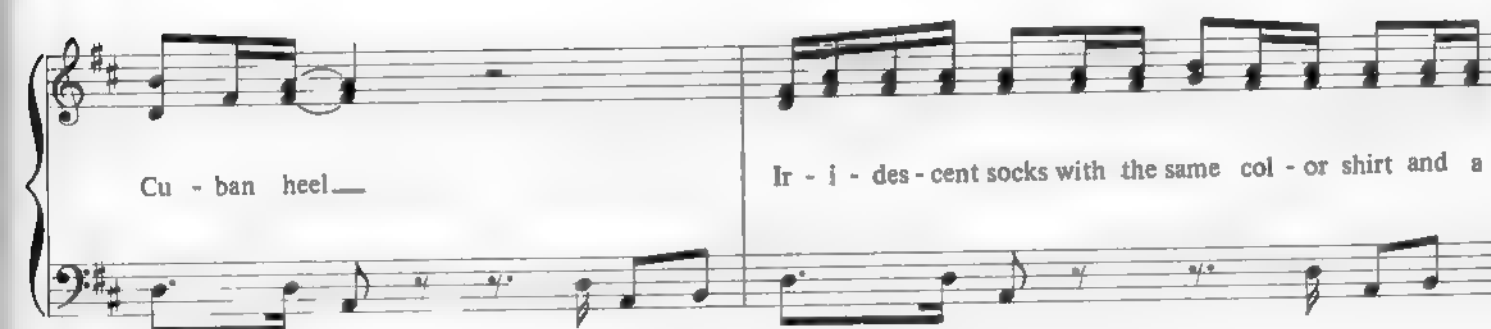


—

We wore



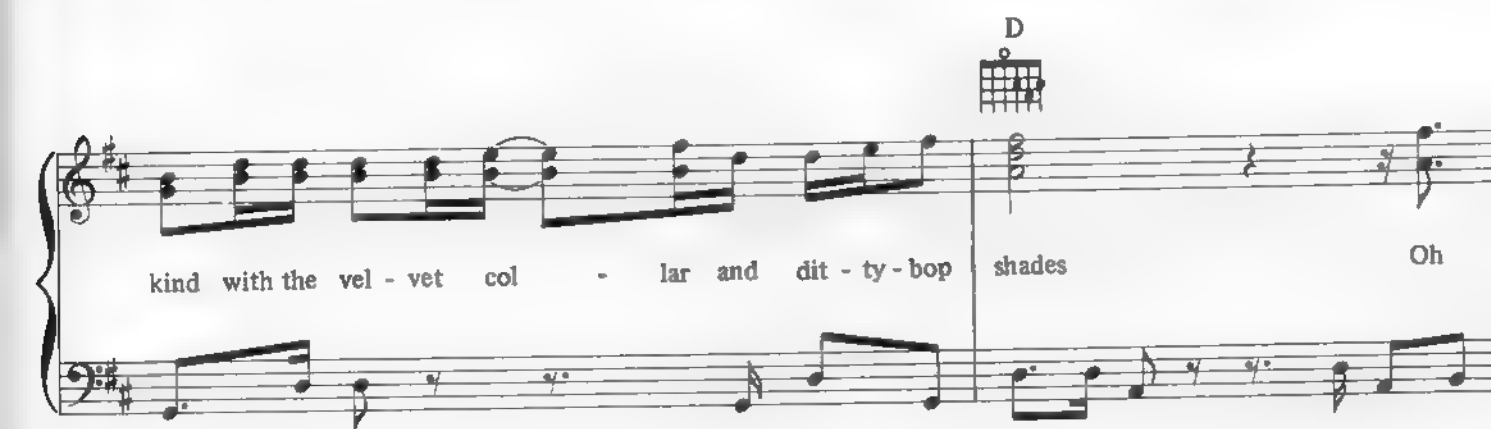
mat - a - dor boots on - ly Flagg Broth - ers had them with a



Cu - ban heel— Ir - i - des - cent socks with the same col - or shirt and a



tight pair of chi - nos— Oh I put on my shark skin jack - et you know the



kind with the vel - vet col - lar and dit - ty - bop shades Oh

yeah\_ I took a fresh pack of Luck-ies and a mint called Sen-Sen

My old man's Tro-jans and his Old Spice af-ter shave

Oh\_ combed my hair in a pomp-a-dour\_ like the

rest of the Ro-me-os wore a per-ma-nent wave

G/B F#m/A

Yeah we were keep-ing the faith

G D

Yeah, yeah, yeah, yeah keep-ing the faith

A G

You can get just so much from a good  
Oh

D/F# A G

thing You can lin - ger too long in your dreams  
Oh

D/F#



A



G



Say good - bye to the old - ies but good -  
Oh

D/F#



Em7



ies

'Cause the  
You know the

good ole days were-n't al - ways good and to-  
good ole days were-n't al - ways good and to-

Em7/A



mor - row ain't as bad as it seems  
mor - row ain't as bad as it seems Now I

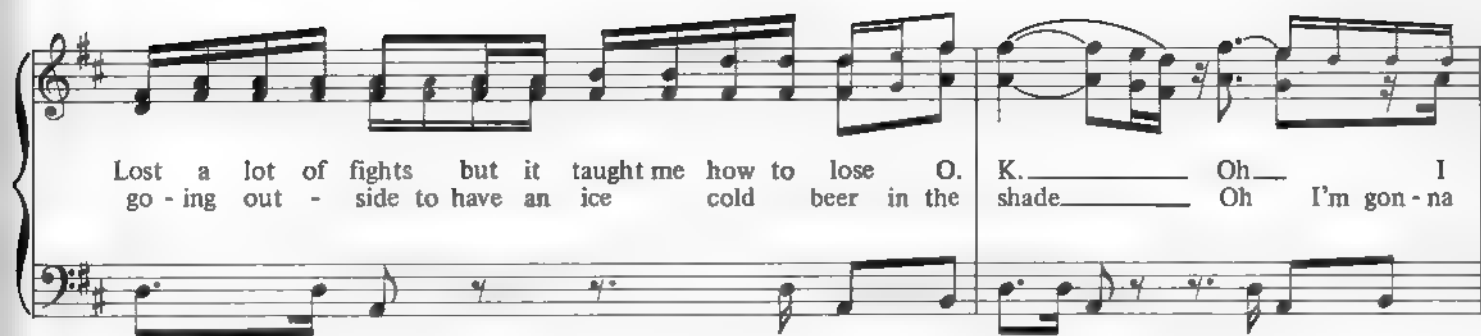
D



Learned stick ball as a for - mal ed - u - ca - tion  
told you my rea - sons for the whole re - vi - val

Now I'm





Lost a lot of fights but it taught me how to lose O. K. \_\_\_\_\_ Oh \_\_\_\_\_ I  
go - ing out - side to have an ice cold beer in the shade \_\_\_\_\_ Oh I'm gon - na

G





*To Coda*

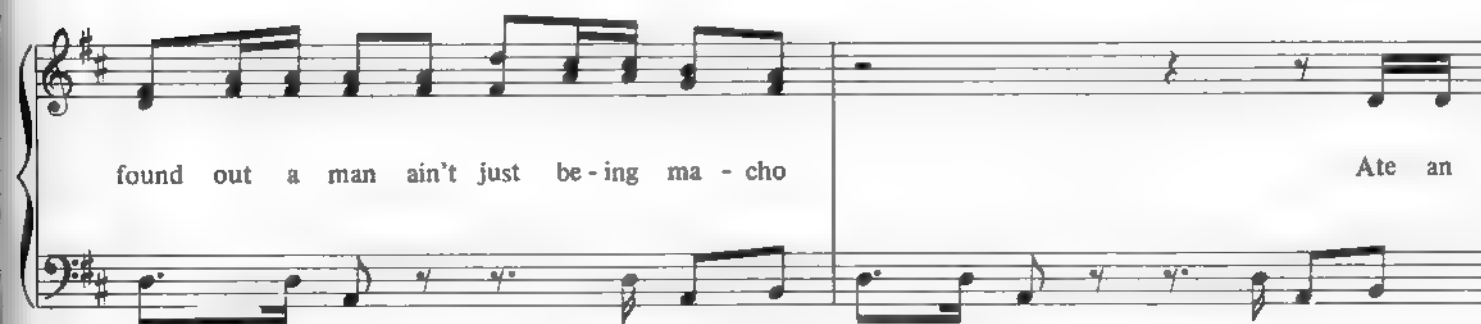


heard a - bout sex but not e - nough I found you could dance and still look tough an - y  
lis - ten to my for - ty fives \_\_\_\_\_ Ain't it

D

way \_\_\_\_\_ Oh yes I did \_\_\_\_\_ I



found out a man ain't just be - ing ma - cho Ate an

aw - ful lot of late night drive - in food drank a lot of take-home pay\_\_\_\_\_ I

G

thought I was the Duke of Earl\_ when I made it with a red-haired girl in the Chev-ro-let\_

D/A

Oh

*D.S. al Coda*

G

won - der - ful to be a - live\_ when the rock and roll

D/A

plays

G/B

Yeah when the mem - o - ry

F#m/A



G/B



stays

Yeah

I'm keep-ing the faith

F#m/A



G



Yeah, yeah, — yeah, — yeah keep-ing the faith

D



I'm keep-ing the faith

3

*Repeat and fade*

Yes, I am

you know I'm keep-ing the faith

# LEAVE A TENDER MOMENT ALONE

Words and Music by  
BILLY JOEL

In an easy 4 ( $\text{♩} = \text{♩} \text{ } \text{♩} \text{ } \text{♩}$ ) ( $\text{♩} = \text{about } 100$ )

*mf*

*8va b*

*8va.*

E - ven though I'm in love.

*E♭maj7*

*Dm7*

*Cm7*

*Cm7/F*

6fr.

5fr.

6fr.

6fr.

love  
Inst.

But

Some - times I get so a - fraid  
just when I ought to re - lax.

Bb



Eb maj7



Dm7



I'll say some - thing so wrong.

I put my foot in my mouth.

'Cause

(Leave a tender moment) Inst.

(Leave it alone)

8va b

Cm7



Cm7/F



Bb

Just to have some - thing to say  
I'm just a - void - ing the facts.I know the mo - ment is - n't  
If the girl gets too

I know the mo - ment is - n't

Fm7



G7

right  
close  
right.To  
If  
To

8va b

Cm



Cm/Bb



Cm/Ab



Cm/G

tell the girl a com - ic - al line  
I need some room to es - cape  
hold my e - mo - tions in - sideTo keep the con - ver - sa - tion  
When the mo - ment a -  
To change the at - ti - tude to -

8va b

**Fm7** **G7** 3fr.




light  
rose  
night

I guess I'm  
I'd  
I've


8va b-

**Cm** **Cm/Bb** 4fr. **F/A** 3fr. N.C.



just tell run fright - ened out of my mind But if that's how I  
her it's all a mis - take But But that's not how I  
out of plac - es to hide And if that's how I


**Ebmaj7** 6fr. **Dm7** 5fr. **Cm7** **Cm7/F**



feel  
feel  
feel

Then it's the best feel - ing I've ev - er known.  
Then it's No, that's not the wom - an I've known.  
Then it's the best feel - ing I've ev - er known.

**Bb** **Ebmaj7** 6fr. **Dm7** 5fr.



It's un - de - ni - ab - ly real  
She's un - de - ni - ab - ly real  
It's un - de - ni - ab - ly real

So

8va b-

Cm7 Cm7/F Last time To Coda Bb N.C.

Leave a ten - der mo - ment a - lone. Yes I know I'm in (repeat)  
 leave a ten - der mo - ment a - lone. But it's not on - ly (con't.)  
 Leave a ten - der mo - ment a - lone. (To Coda)

Am7(no 5th) D7-9 Eb 6fr. Eb/D 8fr.

me Break - ing down - when the ten - sion gets high -

Cm E<sup>b</sup>7 7fr.

Just when I'm in a ser - i - ous mood -

8ba -----

A7-9 6fr. Dm 5fr. C<sup>+</sup> 6fr. F<sup>7</sup>/C 6fr. N.C. D.S. al Coda

She is sud - den - ly qui - et and shy - (Instrumental)

8va b -----

B $\flat$ E $\flat$  maj7

Coda



6fr.

First system of piano accompaniment. Treble clef has a whole rest. Bass clef has a whole note chord (B-flat, D-flat, F, A-flat) followed by a half note chord (B-flat, D-flat, F, A-flat) and a whole note chord (B-flat, D-flat, F, A-flat). A double bar line occurs after the first measure.

Dm7

Cm7

Cm7/F



Second system of piano accompaniment. Treble clef has a whole note chord (D-flat, F, A-flat, C) followed by a half note chord (D-flat, F, A-flat, C) and a whole note chord (D-flat, F, A-flat, C). A double bar line occurs after the first measure. The lyrics "Leave a tender moment alone" are written below the treble staff.

B $\flat$ E $\flat$  maj7

Dm7



6fr.

5fr.

Third system of piano accompaniment. Treble clef has a whole note chord (B-flat, D-flat, F, A-flat) followed by a half note chord (B-flat, D-flat, F, A-flat) and a whole note chord (B-flat, D-flat, F, A-flat). A double bar line occurs after the first measure. The lyrics "(Leave a tender moment alone)" are written below the treble staff. The bass clef has a whole note chord (B-flat, D-flat, F, A-flat) followed by a half note chord (B-flat, D-flat, F, A-flat) and a whole note chord (B-flat, D-flat, F, A-flat). The text "8ba" is written below the bass staff.

Cm7

Cm7/F

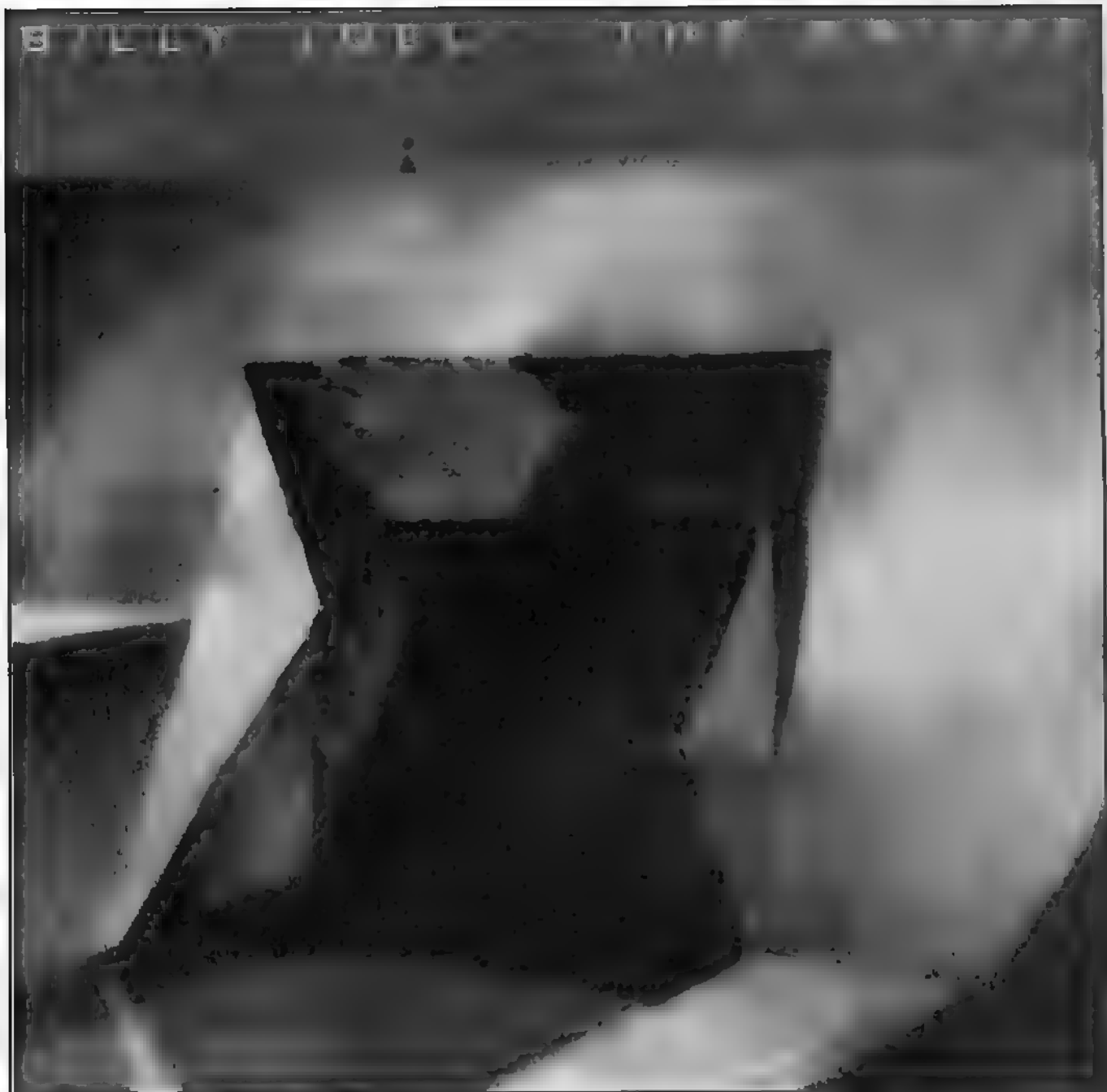
B $\flat$ 

Fourth system of piano accompaniment. Treble clef has a whole note chord (D-flat, F, A-flat, C) followed by a half note chord (D-flat, F, A-flat, C) and a whole note chord (D-flat, F, A-flat, C). A double bar line occurs after the first measure. The lyrics "Leave a tender moment alone" are written below the treble staff. The bass clef has a whole note chord (D-flat, F, A-flat, C) followed by a half note chord (D-flat, F, A-flat, C) and a whole note chord (D-flat, F, A-flat, C). The text "8va b" is written below the bass staff.

Repeat and fade

(Leave a tender moment)





# RUNNING ON ICE

Words and Music by  
BILLY JOEL

Very fast (♩ = 160)

*f*

*sub.mf*

(No repeat after D.S.)

Verse:

There's a lot of ten-sion in this town, I know it's build-ing up in-

Gsus2      Bbmaj7 7/G      Am7 7/G      Gsus4      Gsus2      Bbmaj7 7/G

side of me.      I've got all the symp - toms and the

Am7 7/G      F#sus2/G      Gsus2      Bbmaj7 7/G      Am7 7/G      Gsus4

side ef - fects of cit - y life anx - i - e - ty.

Gsus2      Bbmaj7 7/G      Am7 7/G      F#sus2/G      Gsus2      Bbmaj7 7/G

I could ne - ver un - der - stand why the ur - ban at - ti - tude is so su - per - i - or.

To Coda

Am7 7/G      Gsus4      Gsus2      Bbmaj7 7/G      Am7 7/G      F#sus2/G

In a world of high rise am - bi - tion, most peo - ple's mo - tives are ul -

Gsus2 Bbmaj7 $\frac{7}{4}$ /G Am7 $\frac{7}{4}$ /G G7/B Chorus: C

ter - i - or. Oh! Some - times I feel as though I'm

F C F C G6 G

run - ning on ice, pay - ing the price too long.

Am7 Bb C Bb C








Kind of get the feel - ing that I'm run - ning on ice. Where did my life go wrong?

1. Deus 2. Deus Bridge: Gm Ebmaj7/G





You've got to run, run,

D/G Gm7 /F Eb Cm7 F Bb







run, oh, oh.



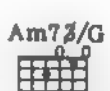



run, run, run, oh, oh.

1.   *D.S. al Coda*
 2.  

Run - ning on ice.

Run - ning on ice. Repeat ad lib. and fade

Coda      

It's a bad waste, a sad case, a rat race; it's break - ing me.







Oh! I get no trac - tion 'cause I'm run - ning on ice; It's

F C G6 G Am7  
 tak - ing me twice as long. I get a bad re - ac - tion 'cause I'm  
 Bb C Bb C Deus  
 run - ning on ice — Where did my life go wrong? You've got to

*Verse 2.*

I'm a cosmopolitan sophisticate of culture and intelligence;  
 The culmination of technology and civilized experience.  
 But I'm carrying the weight of all the useless junk a  
 modern man accumulates;  
 I'm a statistic in a system that a civil servant dominates.

*Chorus 2:*

And all that means is that I'm running on ice,  
 Caught in vise so strong.  
 I'm slippin' and slidin' 'cause I'm running on ice;  
 Where did my life go wrong?

*(To Bridge:)*

*Verse 3:*

As fast as I can climb, a new disaster every time I turn around,  
 As soon as I get one fire put out, there's another building  
 burning down.  
 They say this highway's going my way, but I don't know where  
 it's taking me.

*(To Coda:)*

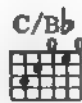
It's a bad waste, a sad case, a rat race; it's breaking me.

*(To Chorus:)*

# THIS IS THE TIME

Words and Music by  
BILLY JOEL

Moderately ♩ = 132



First system of piano accompaniment. Treble and bass staves. Treble staff has a *mf* dynamic marking. Bass staff has a *mf* dynamic marking. Chord diagrams are placed above the staves. The system includes a triplet of eighth notes in the treble staff.



Second system of piano accompaniment. Treble and bass staves. Treble staff has a *mf* dynamic marking. Bass staff has a *mp* dynamic marking. Chord diagrams are placed above the staves. The system includes a triplet of eighth notes in the treble staff.



Third system of piano accompaniment. Treble and bass staves. Treble staff has a *mf* dynamic marking. Bass staff has a *mf* dynamic marking. Chord diagrams are placed above the staves. The system includes a triplet of eighth notes in the treble staff.



Fourth system of piano accompaniment. Treble and bass staves. Treble staff has a *mf* dynamic marking. Bass staff has a *mf* dynamic marking. Chord diagrams are placed above the staves. The system includes a triplet of eighth notes in the treble staff.

## Verse:

Dm11



Eb6



Fsus2



*mf* 1. We walked on the beach be-side that old ho-tel.

Dm11 Eb6 Fsus2

They're tear-in' it down now, — but it's just as well.

Dm11 Eb6 Fsus2

I have -n't shown you ev - ery - thing — a man can do, —

Dm11 Eb6 Fsus2

so stay with me, ba - by; I've got plans for you. This is the time.

*f*

## Chorus:

F/A



Bb



Eb



F



to re - mem - ber, — 'cause it will — not last — for - ev - er. These are the days.







To Coda

to hold on to, 'cause we won't, al-though we'll want






to. This is the time, but time is gon-na change.





You've giv-en me the best of you, and now I need the  
I know we've got to move some-how, but I don't want to




1. rest lose of you, now. *dim.*

2. *dim.*

Bridge:  3. *mf* Some-times it's so







eas-y to let a day slip on by with-out e-ven

Am7 Bb(2) C(2) Dm7

see - ing each oth - er at all. But, this is the

Am7 Gm7 Em7 A7

time you'll turn back to, and so \_\_\_\_\_ will I,

Dm7 Am7 Bbsus2

and those will be days you can nev - er re - call. *dim.* *D.S. al Coda*

Coda Eb F Bb

al - though - we'll want . to. This is the time,

Fm/Ab Fno3rd/G G7(g)

but time is gon - na change. You've giv - en me the

best of you, but now I need the rest of you. *dim.*

*mf* *Repeat ad lib. and fade*

**Verse 2:**

Did you know that before you came into my life,  
 It was some kind of miracle that I survived.  
 Someday, we will both look back and have to laugh.  
 We lived through a lifetime and the aftermath.

*(To Chorus:)*

**Verse 3:**

And so we embrace again behind the dunes.  
 This beach is so cold on winter afternoons.  
 But holding you close is like holding the summer sun.  
 I'm warm from the memory of days to come.

*(To Chorus:)*

# A MATTER OF TRUST

Words and Music by  
BILLY JOEL

Moderate rock ♩ = 112

Intro

*f* One, two, one, two, three, — four. *f*

Bm7



D



Bm7



3 3

Verses  
1 & 2:



Bm7



1. Some love is just a lie of the heart, — the cold re-mains of what be-  
2. I know you're an e - mo - tion - al girl; — it took a lot for you to

Bm7



F#m7



gan with a pas - sion - ate start; and they may not want it to end, —  
not lose your faith in this world. I can't of - fer you proof, —

Ba - - - - -




but it will, it's just a question of when I've lived long e -  
 but you're gon - na face a mo - ment of truth It's hard when you're





nough to have learned - the clo - ser you get to the fire — the more — you get burned; —  
 a - ways a - fraid, — You just re - cov - er when an - oth - er be - lief — is be trayed, —




but that won't hap - pen to us, be - cause it's al - ways been a mat - ter of trust —  
 So, break my heart if you must; —

8va — — — — —






3 3

2.  Bridge: 

it's a mat - ter of trust... 1 You can't go — the dis - tance — with  
 sure you're a - ware, love, — we've

**D/F#** **Em7** **A**

too much re sis tance.. I know you have doubts, but for  
both had our share of be liev ing too long when the

**Dmaj7** **Gmaj7** **A** **D** *Verses 3 & 4:*

God's sake don't shut me out. whole sit u a tion was wrong. 3. This time, you've got  
4. Some love is just a

**Bm7** **D** **Bm7**

noth ing to lose;— lie of the soul,— you can take it, you can a con-stant bat tle for the leave it, what ev er you choose.  
ul ti mate state of con-trol.

**F#m7** **A**

I won't hold back an y thing, and I'll  
Af ter you've heard le up on lie there can

81a


**D** **Bm7**

walk a-way a fool or a king — Some love is just a lie of the mind;—  
 hard-ly be a ques-tion of why. — Some love is just a lie of the heart,—

**D** **Bm7** **F#m7**

it's make-be-lieve un-til it's on-ly a mat-ter of time. — And  
 the cold re-mains of what be-gan with a pas-sion-ate start. — But

*Bva* -----

**A** **To Coda** 

some might have learned to ad-just, — but then it nev-er was a mat-ter of trust. —  
 that can't hap-pen to us, — 'cause it's

**Solo** **D** **Bm7** **D**

Bm7



F#m7



First system of musical notation, measures 1-3. Treble and bass staves. Chord diagrams for Bm7 and F#m7 are shown above the first two measures. A dashed line labeled '8va' is below the bass staff.

D.S.  $\frac{3}{4}$  al Coda

Coda



Second system of musical notation, measures 4-6. Treble and bass staves. Chord diagrams for A are shown above the first and fifth measures. A dashed line labeled '8va' is below the bass staff. The text '(Bridge:) I'm' is written above the bass staff in measure 5. The text 'al-ways been a mat-ter of trust...' is written below the treble staff in measure 6.



Bm7



Third system of musical notation, measures 7-8. Treble and bass staves. Chord diagrams for D and Bm7 are shown above the first and fifth measures. A triplet '3' is marked under the treble staff in measure 8.



Bm7



Repent ad lib. and fade

Fourth system of musical notation, measures 9-10. Treble and bass staves. Chord diagrams for D and Bm7 are shown above the first and fifth measures. A triplet '3' is marked under the treble staff in measure 10.



# BIG MAN ON MULBERRY STREET

Medium Shuffle (♩ = 120)

Words and Music by  
BILLY JOEL



*ff*

*8va*

Verse:



*mf*

1. Why can't \_ I
2. I'm on \_ the

Bbmaj7

C/F

G7

Bbmaj7

C/F

lay — low?  
out — side. —

Why can't \_ I  
I don't \_ fit

say what \_ I mean?  
in - to \_ a groove.

**G7** **Bbmaj7** **C/F** **G7**  
 Why don't I stay home and get my self  
 Now, I ain't a bad guy, so tell me.

**Bbmaj7** **C/F** **Em7** **A** **Bm7**  
 in - to some bor - ing rou - tine? Why can't I calm down?  
 what am I try - ing to prove? Why can't I cool out?

**Em7** **A** **Bm7** **Em7**  
 (2nd verse:) Why is it al - ways a fight? I can't get  
 Why don't I but - ton my lip? Why do I

**A** **Bm7** **Em7** **C/D**  
 un - wound. Why do I throw my - self in - to the  
 lash out? Why is it

**G7** **F13** **G7** **F13**  
 ff night?

To Coda I 1. **Am**  
 To Coda II

8va - - - - -

G7 F13

G7 F13 2. Am

I al - ways shoot from the

Swing (♩, ♩)  
Bridge: Dm7 A+/C# Dm7/C

hip? I cruise from Hous - ton to Can - al Street, a mis - fit and a reb - el.

Bm7-5 Dm7 A+/C#

I see the wi - nos talk - ing to them - selves, and I

Dm7/C Bdim E7(#9) Am7 3

can un - der - stand. Why is it ev - ery - time I go

Am/G#

Am7/G

D9/F#

out I al - ways seem to get in troub - le?

Am7

Am/D

I guess I made an im - pres - sion on some - bod - y north of Hes - ter and south of

Shuffle (♩ = ♩)

Grand.  
ffD.S.  $\frac{8}{4}$  at Coda I

Coda I

Am7

Swing (♩ = ♩)

Solo:

Dm7

A/C#

seen from — the sen - si - tive

side?

Cm11 Bdim Dm7  
 A/C# Cm7 Bdim E7-9 Am7  
 E7/G# Am7/G D/F#  
 Am7 N.C. Shuffle (♩ = ♩.) G7 F13  
 G7 F13

*D.S. al Coda II*

The musical score is written for piano and guitar. It consists of five systems of music. The guitar part includes chord diagrams for G7, F13, Am, C/D, and various extensions. The piano part features complex chordal textures and melodic lines. The lyrics are: "bod - y\_ finds out who\_ I am?".

**System 1:** Guitar chords: G7, F13, G7, F13. Piano part: Complex chordal textures.

**System 2:** Guitar chords: Am, C/D, G7, F13. Piano part: Complex chordal textures. Lyrics: "bod - y\_ finds out who\_ I am?".

**System 3:** Guitar chords: G7, F13, G7, F13. Piano part: Complex chordal textures. Includes a section marked "8va" with a 4-measure rest.

**System 4:** Guitar chords: G7, F13. Piano part: Complex chordal textures.

**System 5:** Guitar chords: G13, Gb13, F13, G13, Gb13, G13, Ab13. Piano part: Complex chordal textures.

8va ----- 7

G13 Gb13 F13

8va ----- 3

G7 F13 G7 F13

ad lib. R.H. ----- Repeat ad lib. and fade ad lib. R.H. -----

*Verse 3:*

And so, in my small way,  
I'm a big man on Mulberry Street.  
I don't mean always,  
Only at night when I'm light on my feet.  
What else have I got  
That I'd be trying to hide?  
Maybe a blind spot  
I haven't seen from the sensitive side?

*(To Solo:)*

*Verse 4:*

But you know, in my own heart,  
I'm a big man on Mulberry Street.  
I play the whole part;  
I leave a big tip with every receipt.  
I'm so romantic;  
I'm such a passionate man.  
Sometimes I panic...  
What if nobody finds out who I am?

# MODERN WOMAN

Words and Music by  
BILLY JOEL

Bright Rock 144



*mf*




1. You see her sit - ting with her



cof - fee and her pa - per, with her high - top sneak - ers of I .








tal - ian de - sign. With a long cool stare, she








ag-gra-vates ten - sion; makes up her face while she makes up her mind






Now you're in troub - le; may - be she's an in - tel - lect - u - al.






What if she fig - ures out you're not ver - y smart? Or

B $\flat$  A $\flat$ 6 B $\flat$  A $\flat$ 6

may - be she's the qui - et type who's in - to heav - y met - al; boy, you

B $\flat$  A $\flat$ 6 B $\flat$  B $\flat$ 6

got to get it set - tled, 'cause she's break - ing your heart.

C Dm11 Am7 B $\flat$ (#11) B $\flat$  F/A Gm7

I Don't try to put on an act; you can't do that to mod - ern wom -

B $\flat$ /F C/E C Dm11 Am7 B $\flat$ (#11)

an. And you're an old fash-ioned man; she un - der - stands

F/A      Gm7      F      Eb  
 To Coda

the things you're do - in'      She's a mod - ern wom -

an      *mf*      *ff*

1. F      Eb6      2. F      Eb6      Dbmaj7

3

Eb6      Dbmaj7      Abmaj7      Dbmaj7

3      3

Chord diagrams shown: F/A, Gm7, F, Eb, F, Eb6, F, Eb6, F, Eb6, F, Eb6, Dbmaj7, Eb6, Dbmaj7, Abmaj7, Dbmaj7.



*trisc.*

*Bva bassa* ----- )



*D.S. al Coda*

*p*

*f*

*mf*



*Coda*

*f*

*mf*

She's a mod - ern

wom - an. —



*3*

Chord diagrams for F and Eb6 are provided above the staff. The music is written for guitar and piano. The guitar part features a melody with a triplet in the second measure. The piano part provides a harmonic accompaniment. The second system includes the instruction "Repeat ad lib. and fade".

### Verse 2:

She looks sleek and she seems so professional;  
 She's got a lot of confidence it's easy to see.  
 You want to make a move, but you feel so inferior  
 'Cause under that exterior is someone who's free.  
 She's got style and she's got her own money,  
 So she's not another honey you can quickly disarm.  
 She's got the eyes that make you realize  
 She won't be hypnotized by your usual charm.

### Chorus 2:

You've got your plan of attack;  
 That won't attract the modern woman.  
 When you're an old-fashioned man,  
 She understands the things you're doin'.  
 She's a modern woman.

### Verse 3:

Time goes by, and you're sharing an apartment.  
 She says she loves you but she doesn't know why.  
 In the morning, she leaves you with your coffee and your paper;  
 It's a strange situation for an old-fashioned guy.  
 But times have changed; things are not the same, baby.  
 You overcame such a bad attitude.  
 Rock 'n' roll just used to be for kicks,  
 And nowadays it's politics,  
 And after 1986 what else could be new?

### Chorus 3:

You've got to learn to relax  
 And face the facts of modern woman.  
 And you're an old-fashioned man;  
 She understands the things you're doin'.  
 She's a modern woman.

# BABY GRAND

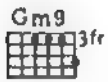
Words and Music by  
BILLY JOEL

Slow Stride ♩ = 66



3

First system of musical notation for 'Baby Grand'. It consists of a grand staff with treble and bass clefs. The key signature has two flats (Bb and Eb). The time signature is 12/8. The tempo is 'Slow Stride' at 66 beats per minute. The first measure is marked 'mf'. The system includes five guitar chord diagrams: Bb7, Bbm7-5, Bbm6, F/A, and Ab13. A triplet of eighth notes is marked with a '3' over it.



Second system of musical notation. It continues the grand staff with treble and bass clefs. The key signature remains two flats. The system includes two guitar chord diagrams: Gm9 3fr and Bb/C.





Verse:






Third system of musical notation, starting with the 'Verse' section. It includes the lyrics 'I. Late at night, when it's dark and cold,'. The system includes two guitar chord diagrams: F and E+.












Fourth system of musical notation. It includes the lyrics 'I reach out for some one to hold.'. The system includes four guitar chord diagrams: Am7-5/Eb, D7, C/E, and D/F#.

**Gm9**  **D/F#** 







When I'm blue, when I'm lone - ly,

**Gm9/F**  **E7-5**  **E7/G#**  **Aml1**  **D7** 








She comes through; she's the on - ly one who can. My ba - by

**1. Gm9**  **C7**  **C7/Bb**  **A7+**  **A7**  **D7-9**  **D7**  **Gm7**  **C7** 







grand is all I need.

**2. Gm9**  **C7**  **F**  **D7-9**  **Gm7**  **F/C** 






grand's been good to me.

3.       



grand's — gon - na stand by me. They

Bridge:      

say no one's gon - na play — this on the ra - di - o; —

they said mel - an - chol - y blues were dead and gone.

But — on - ly songs like these, — played — in mi - nor — keys,



Am7



Ab7+11



Gm7



C7



keep — those mem-o - ries hold - ing

on, —

8va bassa - - - - -

F



E+



I've come far

from the life I strayed in;

*mf*

Am7-5/Eb



D7



C/E



D/F#



D



I've got scars

from those dives I played in.

Gm9



D7/F#



Now I'm home,

and I'm wea - ry —

**Gm/F** **E7** **E7(#9)/G#**

in my bones; *cresc.* ev - ery drea - ry one - night *f*

**Am11** **D7(#9)** **Gm** **C7** **C7/Bb**

stand, my ba - by grand came home with

**A7+** **A7** **A7-5** **A7** **D7**

me. *rit.* Ev - er since this gig be -

**Gm7** **Bb/C**

gan, My ba - by grand's been good to *tempo rubato*

Bm7-5  
 Bbm6  
 F/A  
 Ab7(13)

me.  
a tempo

Gm9  
 Gb7(13)

rubato

8va - - - - -

Fmaj9(13)

**Verse 2:**

In my time, I've wandered everywhere  
 Around this world; she would always be there,  
 Any day, any hour;  
 All it takes is the power in my hands.  
 This baby grand's been good to me.

**Verse 3:**

I've had friends, but they slipped away.  
 I've had fame, but it doesn't stay.  
 I've made fortunes, spent them fast enough.  
 As for women, they don't last with just one man;  
 But Baby Grand will stand by me.

(To Bridge:)

Words by  
BILLY JOEL and  
CYNDI LAUPER

# CODE OF SILENCE

Music by  
BILLY JOEL

Slowly (♩ = 92)

*mf-f*

*sfz*

1.

2.

Verse:

1. Ev - ery - bod-y's got a mil - lion ques - tions; ev - ery

*mf*

bod-y wants to know the score. — What you went through, — it's some-thing you — should be

Am G/B C Am Bb2 G

Am G/B C C/Bb F(2)/A

Abmaj7 Bb

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G7sus



Cm



o - ver now. —

Ev - ery - bod - y wants to hear the se - crets that you

Abmaj7



Bb



ne-ver told a soul be-fore; — and it's not that strange, — be - cause it would-n't change — what hap-pened

G7sus



G/B



Cm



an - y - how. —

But you swore to your-self a long — time a - go — there were

*f*

Abmaj7



Bb



some things that people never needed to know; this is one that you keep, — that you bur - y so deep — no - one can



tear it out. —

And you

can't

talk a - bout — it — 'cause you're



fol - low-ing a code of si - lence.

You're

nev-er gon-na lose the ang - er,

you just



deal with it in a dif - ferent way.

And you

can't

talk a - bout — it;

and

*mf*



is - n't it a kind — of mad - ness

to be

liv - ing by a code of si - lence

when you've

**F** **F(2)/A**

*To Coda* 1. 2.

real - ly got a - lot to say. 2. You

**Eb** **F/Eb** **Bb/D**

*Bridge:*

I know you well enough — to tell you've got your rea - sons;

**Eb** **F/Eb** **Bb/D**

that's not the kind of code — you're in - clined to break.

**Eb** **F/Eb** **Gm7**

Some things un - known are best — left a - lone for - ev - er, and if a vow

Abmaj7



F(2)



— is what — it takes, — have - n't you paid — for your — mis-takes? —

Cm



Ab/C



Bb/C



*mf*

G/C



Cm



Abmaj7



3. Af-ter the mo-ment pass - es and the im-pulse dis - ap-pears, — you can

Bb



Gm7



D.S. al Coda

still hold back — 'cause you don't crack — ver-y eas-i-ly. — It's a



*Coda*

Am G/B C Am Bb(2) G

Am G/B C C/Bb F(2)/A

*Repeat ad lib. and fade*

*sfz*

*Verse 2:*

You don't want to lose a friendship;  
 There's nothing that you have to hide,  
 And a little dirt couldn't hurt no one anyway.  
 And you still have a rage inside you  
 That you carry with a certain pride  
 In the only part of a broken heart that you could ever save.

But you've been through it once, you know how it ends;  
 You don't see the point of going through it again,  
 And this ain't the place, and this ain't the time,  
 And neither's any other day.  
 So you...

*(To Chorus:)*

*Verse 3:*

After the moment passes  
 And the impulse disappears,  
 You can still hold back because you don't crack very easily.  
 It's a time-honored resolution  
 Because the danger is always near;  
 It's with you now, but that ain't how it was supposed to be.  
 And it's hard to believe after all these years  
 That it still gives you pain and it still brings tears,  
 And you feel like a fool, because in spite of your rules,  
 You've got a memory,  
 But you...

*(To Chorus:)*

# GETTING CLOSER

Words and Music by  
BILLY JOEL

Moderately Slow Rock (♩ = 88)

Verse:

1. I went search - ing for the truth, - but in my in - no - cence - I found all the

con men and - their ac - ro - bats - who stomped me in - the ground, - If I count up their per - cent - ag - es, - I

know they're get - ting rich, but they have - n't tak - en ev - ery - thing: - those pay - backs are a bitch - Though I've

lost quite - a lot, I - am still in - con - trol. They - can keep what - they've got but - they

G G# A G Em7 A

G Em7 A G

Em7 A G Em7 A

C G C

**Chorus:**

can't have — my soul. (1.) And if I — don't have — this all — worked out, still I'm

Chord diagrams: A, D7/F#, G, A, D

get - ting clos - er, — get - ting clos - er. — I still have far to

Chord diagrams: D7/F#, G, A, D, D7/F#, G

go, — no doubt, but I'm get - ting clos - er, — get - ting close. 2. What was

Chord diagrams: A, Bm, D7/F#, G, To Coda, A, D

2. get - ting close.

Chord diagrams: A, D, G, F, Dm, G

G F G/D G F

Dm G F Dm G G#

A G Em A G

Em A G Em A

G Em A

D.S.  $\frac{3}{4}$  al Coda

3. l'm a

*Coda*

The Coda section consists of three systems of music. Each system includes guitar chords (A, D, A, G, Em, A) and piano accompaniment. The first system has the lyrics "get-ting close." written below the piano part. The second system includes a triplet of eighth notes in the piano part. The third system ends with the instruction "Repeat ad lib. and fade".

get-ting close.

Repeat ad lib. and fade

### Verse 2:

What was ripped off by professionals is not all that it seems;  
 While I must live up to contracts, I did not give up my dreams.  
 If I see it as experience, it hasn't gone to waste.  
 Lately, all the missing pieces have been falling into place.  
 And if I could go back and start over somehow,  
 I would not change that much knowing what I know now.

### Chorus 2:

Though there have been sins I will regret,  
 Still I'm getting closer, getting closer.  
 I don't have all the answers yet,  
 But I'm getting closer, getting close.

### Verse 3:

I'm a mark for every shyster from Topanga to Berlin;  
 And I should have learned to kick them out as soon as they crawled in.  
 So, to every bank in Switzerland that stores my stolen youth,  
 I'm alright because, despite the laws, you cannot hide the truth.  
 And although you will say I am still too naive,  
 I have not lost faith in the things I believe.

(To Chorus 1:)

# TEMPTATION

Words and Music by  
BILLY JOEL

Slowly  $\text{♩} = 92$

*mf*

*mf*

1. It's time for me to be on my way, I know, 'cause I've got  
2. I look so tired 'cause I don't get much sleep, and I've got

busi - ness to con-duct and I've got too man - y com-mit-ments that are  
pla - ces to go. too hard to keep.  
But I can't help look - ing at her And I try to be ra - tion - al and I

G/C C G/C C E/G# E+

E/G# E+/G# G/C C G/C C E/G# E+/G#

E/G# E+/G# G#dim F E7 Am7

Dm F/A Gsus G G/F F








sleep - ing in - stead. — An - o - ther morning I'll have trou - ble climb - ing out of bed, — be - cause:  
 try to be wise, — but it all gets blown to piec - es when I look in her eyes — be - cause:











1. She's such a temp - ta - tion  
 2. She's such a temp - ta - tion,

it's driv - ing me  
 and no - thing can










cra - zy, me.  
 save — zy, me.

and it's my fas - ci - na - tion that's  
 But I might find ci - sal - va - tion if








mak - ing me act — this way.  
 I can tear my - self a - way, —

('cause) I know what all — of my friends —  
 I know what all — of my friends —



say: They're a - fraid that I'm los - ing my touch. } She's such a temp -  
say: There's a dan - ger in want - ing too much.

G/C C G/C C E/G# E+/G#

ta - tion. *mf*

1. E/G# E+/G# E/G# 2. E/G# E+/G# G/C C

G/C C E/G# E+/G# E/G# E+/G# E/G#

F E7 Am7 Dm7

3. I should be leav - ing, but I can't cut it loose. I have my rea - sons for re - sist - ance, but I


















have no ex-cuse.— And I lose my com-po - sure;— I could use some re - straint.— I ne - ver



*sfz*











claimed to be— a he - ro, and I ne - ver said I — was a saint. She's such a temp -

*cresc.* *f*











ta - tion, and it's driv - ing me cra - zy,

*8va*

and it's my fasc - i - na - tion that's mak - ing me act — this way.

*mf*

*8va*



And I can just hear all my friends say: "Bet - ter

*C/G* *G* *G/C* *C*

watch out, you're los - ing your touch." She's such a temp - ta - tion.

*p* *sfz*

*G/C* *C* *E/G#* *E+/G#* *E/G#* *E+/G#*

*f* Yes she is. She's such a temp -

*G/C* *C* *G/C* *C* *E/G#* *E+/G#*

ta - tion. Yes she is, oh, yes she is.

*E/G#* *E+/G#* *G/F* *F* *G(add4)* *F/G* *C*

She's such a temp - ta - tion.

*sfz*

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